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The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Havemeyer Art Given to the Metropolitan

Part of Persian Collection Only Is Withheld. Rest Willed to Museum as a Memorial to H. O. Havemeyer

Under three codicils filed in Surrogates' Court on Tuesday with the will of Mrs. Louisine W. Havemeyer, widow of Henry O. Havemeyer, the Metropolitan Museum of Art receives a collection of nearly two hundred paintings and pastels as well as other art objects, which is one of the finest in the United States and has a value of several million dollars. It includes some of the most highly prized works of great masters.

Mrs. Havemeyer provided that the collection should be known as the H. O. Havemeyer collection in memory of her husband, who was a pioneer in the American sugar refining industry.

The Havemeyer collection will be enthusiastically accepted by the Metropolitan Museum, its president, Robert W. de Forest, said.

Mrs. Havemeyer, long an art patron and also a founder of the National Woman's party, having been a militant suffrage leader, died on January 6 last in her residence at 1 East Sixty-sixth Street, which houses most of or all of the collection that will pass to the public through the Metropolitan Museum. Mr. and Mrs. Havemeyer collected the paintings and other art objects over a period of many years.

The collection includes the works of Rembrandt, Corot, Hals, Goya, Degas, El Greco, Millet, Rubens and numerous other masters.

Following the death of Mrs. Havemeyer, there was speculation in art circles as to what disposition her will would make of the art collection. There had been no intimation of her intention to bequeath it in its entirety to the Metropolitan Museum. In fact the will of Mrs. Havemeyer indicated that she had not always intended that the museum should receive her art treasures.

In that document, which was executed July 31, 1917, she bequeathed all her property, including the art collection, in equal shares to her three children, Horace Havemeyer, Mrs. Adeline H. Frelinghuysen, of Morristown, N. J., and Mrs. Electra E. Webb, of Shelburne Farms, Vermont.

The son was to receive one-third of the residuary estate outright, and each daughter the income from one-third, the principal on their death to go to their children. That provision remains, despite the succeeding three codicils, except as it applied to the art collection.

Apparently Mrs. Havemeyer decided in 1919 to leave some of the paintings to the Metropolitan, for on July 24 in that year she added a codicil to her will in which she established the H. O. Havemeyer collection, setting forth the objects that constitute it, in memory of her husband. Under that codicil Mrs. Havemeyer left to the museum four of her famous Rembrandts—"The Glider, Herman Doomer," "An Old Woman," "Nicholas von Beerensteyn" and "Volkers von Beerensteyn."

The gift under the first codicil also included two canvases by El Greco, "Cardinal Nino de Guevera," and a landscape, "View of Toledo"; also two paintings, "Scriverius" and "Wife," by Franz Hals; six paintings by Goya, which are "Las Majas au Balcon," "Cousin Donna Narcissa de Goicoichera," "Queen Maria Louisa in Yellow Dress," "Princess de la Paz" and a fantastic landscape, "City of a Rock; Three Flying Figures and an Attacking Mob Below."

Two paintings by Peter Paul Rubens also were bequeathed under the first

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ELIZABETH, DUCHESS-COUNTESS OF SUTHERLAND *By* ROMNEY

Recently acquired by Mr. Lawrence P. Fisher, of Detroit, from the Howard Young Galleries

$125,000 TAPESTRY TO STAY HERE

The final chapter of an international complication over the famous XVIIIth century Royal Beauvais tapestry, woven from cartoons by Francois Boucher, which was purchased on June 21st by French and Company of New York, at an auction sale held in the galleries of George Petit, Paris, and which the French government has been loath to allow to leave their country, comes to an end today with the announcement of Mr. Mitchell Samuels, president of French and Company, that the Ministry of Public Instruction and Fine Arts have finally capitulated and lifted the bans forbidding the exportation of this rare tapestry and that at last this masterpiece reposes with them in New York, safe from any further claims of the French government.

This XVIIIth century royal Beauvais tapestry was woven during the period of Louis XV from the cartoons by Francois Boucher, for the family of Hercule Meriadec, Duc de Rohan-Rohan, Prince de Soubise, owner of the Hotel de Sou-

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Kern Library Sale Breaks Many Records

When the spectacular sale of the Jerome Kern Library, Part I, was concluded at the Anderson Galleries on the evening of January 10th, the total of $933,625.00, ranked this dispersal second only to the Hoe sale in 1912. Many records were broken in the sale, and the average of prices obtained was exceedingly high, with Dr. A. S. W. Rosenbach, Barnet J. Beyer and Gabriel Wells waging battle royal for many of the most important items. Alwin J. Scheuer, Charles Sessler and James F. Drake were also heavy purchasers. The highest price of the sale was reached in the fifth session when Barnet J. Beyer paid $34,000 for the original manuscript of twelve chapters of Thomas Hardy's *A Pair of Blue Eyes*. This figure is the highest ever paid for an item by a modern author. The second part of the sale, likewise in five sessions, will begin on January 21st. It will have a remarkable precedent to live up to.

Each session of the sale had its bril-

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LONDON 1928 SALES MAKE MANY RECORDS

LONDON.—In the course of a wonderful year in the art-sale rooms there have been so many piquant events to be described that the most diligent chronicler has often been embarrassed by the plethora of choice, says A. C. R. Carter in the London *Daily Telegraph*. Now that the curtain has at last come down on the 1928 season—there was a compelling finale in the few weeks before Christmas—one can survey the year in full.

Admiral Fisher used to insist that the best way to hammer in any fact was by continuous repetition; yet it seems to me that anybody in any way connected with the art world is not likely to forget that, in the famous Holford sale last May, over £364,000 was amassed in one afternoon, when four Rembrandt portraits brought 148,000 guineas; the Van Dycl "Abbé Scaglia," 30,000 guineas; and the Cuyp "Dordrecht," 20,000 guineas. Altogether 121 pictures and drawings ranged between 1,400 guineas and 48,000 guineas; and the following seventy, bringing 2,700 guineas or over, form a striking list:

Artist Subject Last Bidder Price
Rembrandt—"Man Holding Torah"; Knoedler, 48,000 gns.

(Continued on page 8)

Loan Exhibition Of Old Masters At Chicago

Paintings by Masters of the XVth, XVIth, XVIIth, XVIIIth and XIXth Centuries Lent by Private Collectors and Dealers

CHICAGO.—Among the winter exhibitions at the Art Institute of Chicago is a loan collection of old masters, embracing many periods and styles. The most significant group comes from Mr. Charles H. Worcester's rapidly growing collection of German primitives and includes many of the paintings on view in the Kleinberger exhibition during November. The Cranach "Crucifixion" and the George Pencz "Judgment of Paris" are among the most important works shown. Hans Maler zu Schwaz is represented by an extraordinary "Christ Carrying the Cross" in addition to the two portraits of men. This and an interesting "Lime" painting (in which a sort of fresco technique is applied to canvas), around the period of Dürer were not included in the New York exhibition.

Also belonging to Mr. Worcester is the very colorful "Madonna and Child" by Jacobello di Bonomo, a work which shows its dependence on the Orient for its brilliant decorative quality, but contains at the same time a well marked Gothic strain. An altar-piece lent by Annesley Gore of London represents the entombment of Christ with attendant saints and was formerly in the collection of Oswald Siren who published it in "Giotto and Some of His Followers" as an original work of Andrea Orcagna. Recent scholars, however, have pointed to the somewhat careless drawing and lack of plastic strength and suggest that it is only an attractive work-shop piece. A little panel by Sano di Pietro of the Virgin, and evidently part of a larger Annunciation, shows the typical Sienese love of color and melodic line. It is lent to the present exhibition by the Van Diemen Galleries. Joseph Brummer has lent a "Presentation in the Temple," given to Boni de Ferrari, a small work, pleasing in color.

A portrait by Giovanni Buonconsiglio lent by the Kleinberger Galleries, shows the conventional handling in pose and in a bit of landscape seen through a window, but the finely painted features of the young man in a black cap show the Venetian scrupulousness of method and the usual warm tones of underpainting. Somewhat more severe is the "Portrait of a Lutheran" lent by the Ehrich Galleries. The half-length figure, all in black, is patterned against a vivid green background. The painting of face and hands recall Moroni but are less surely handled.

Several early French masters are represented by attractive works. Most notable, perhaps, is a "Madonna," lent by Paul Bottenwieser, by Simon Marmion. The landscape and sky behind the figure of Mother and Child are delicately drawn and colored, and the silhouette of her dark blue hood and drapery, which is relieved by the enamel-like flesh tones, creates a fine pattern. Two typical Marmion angels flutter above her head, bearing a crown. A school work in the manner of Jean Fouquet, lent by Annesley Gore is somewhat harsh in color. It depicts a saint (possibly Gregory of Langres) and may be compared in style with a panel in the Kaiser-Friedrich Museum representing Estienne and St. Stephen.

Three portraits are credited to François Clouet (lent by the Kleinberger Galleries), Corneille de Lyons (lent by William Goldman) and an unidentified French Master round 1540 (lent by Paul Bottenwieser). The Clouet portrait of

(Continued on page 2)

Loan Exhibition Of Old Masters At Chicago

(*Continued from page* 1)

the Duc d'Alençon is a somewhat sober little panel, suffused with the typical pallor but is undoubtedly distinguished in its fine miniature-like drawing. The other two are more robust; both represent noblemen, dressed in dark robes with brown fur who are placed against green backgrounds. Both exhibit the smooth painting and detailed workmanship of the school.

Among the paintings lent by the Van Diemen Galleries, the most important is "The Head of a Youth" by Anthony Van Dyck. This was done in Van Dyck's youth and is loose and free in its brush work, showing an absence of the meticulous care with which he afterwards worked over his portraits, and giving the head of the young man a sketchy, vital quality. Although this was done some three hundred years ago it might have been executed in the present day, so completely does it answer the demands of modern art. Dr. Bode, the German authority on old masters writes that in this particular portrait Van Dyck nearly surpassed his ideal, Rubens, whose co-worker the young artist was during this period (1618-1620).

The Frans Hals painting, "A Jolly Toper," lent by Knoedler and Company, is a typical portrait of a boisterous, free-living citizen of the type Hals loved to paint. The man is evidently of the gypsy type, with a red-brown jacket, trimmed with tan, large cloth buttons, a red and tan cap resting jauntily on his head, a broad smile on his face and a drinking cup in his left hand. The painting is dashing and free in brush work, quite in keeping with the character of the model. The background is a grayish tan, the figure placed to the left and balanced by a deep shadow, to the right. It was painted in Hals' middle period, about the year 1620.

Francisco Goya is represented by a lovely portrait which is termed "Portrait of a Woman." It was lent for the present exhibition by John Levy. It is a very attractive portrait of a handsome woman painted between the years 1804-1806. It is similar in style to the portrait of Isabel Cobos de Porcel in the London National Gallery. It is also similar in style to Goya's famous portraits of the Duchess of Alba. The face is of the pure Castilian type, with shapely nose, somewhat languid eyes and beautifully formed lips. The hair curls naturally down on the forehead and temples, reaching nearly to the pendant earrings. A dark mantilla covers the hair, which loses itself in the dark brownish tones of the background.



"PORTRAIT OF A SPANISH LADY" *By* GOYA

Lent by the John Levy Galleries to the Chicago Exhibition of Paintings by Old Masters

The "Portrait of a Girl" by Pieter Aertsen, lent by the Van Diemen Galleries, is on a panel about 12 by 16 inches. Dr. Valentiner pronounces it one of the rare portraits done by this Dutch artist, whose genre paintings executed in the latter half of the XVIth century raised him to a high rank. It is dated 1562. The flesh tones of the face, accented by the slightly subdued tones of the well formed hand are warm and pleasing in color. The restrained painting of the red-brown dress is relieved by the grayish white ruff about the young woman's neck and this color is repeated in the cap on her head. This painting is in an excellent state of preservation.

Three paintings lent by Felix Wildenstein include a Claude Lorraine "Landscape with Sheep," which has a delicate impressionism of light and air, a remarkable Chardin "Le Fontaine," showing a domestic interior with a superbly painted bit of still life, and an early version of David's "Brutus," which is remarkable less for its dramatic idea or its antiquarian research than for the painting of the group of mourning mother and daughters. Conceived in much brighter colors than his later work, these figures exhibit a solid, "Roman" quality which no amount of artificial heroics can quite dispell. The exhibition will continue until January 27th.

ANCIENT STATUES FOUND IN EGYPT

CAIRO.—The Department of Antiquities has made some remarkable discoveries in the neighborhood of Sakkara, according to a report in the New York Herald of Paris. At the top of a large mound near the pyramid of Seti II, several stone statuettes were found in a heap. The costume and attitude indicate Syrian deities, while the workmanship indicates Egyptian or Persian sculpture of the Ptolemaic period.

The largest of the statuettes is that of a stout woman, seated and wearing a tall tiara. Others show a man and a woman in Chaldean costume both standing, while the head of a bearded man seems to emerge from a winged bull.

An intensely interesting find just reported consists of a colossal head in red granite. It is believed to be part of a statue of a king of the 5th dynasty, probably Userkaf, the first Pharaoh of his dynasty. This opinion is partly based upon the fact that several fragments of other statues and temple reliefs bearing the cartouche of Userkaf were found near the head. The sculpture is in the best style of the old kingdom and the head is the only colossal work of that period ever discovered, with the exception of the sphinx. Royal statues of the 5th dynasty are practically unknown.

Further excavations will decide whether the temple belonged to the pyramid of Assa, generally known as the Maherbish pyramid, or to the small pyramid situated farther west.

SPELLMAN DONATELLO STOLEN IN ROME

LONDON.—Thieves broke into the Rome villa of the American art collector, Mr. Matthew Spellman, and stole a valuable statuette representing St. Francis, attributed to Donatello, which was regarded as the jewel of the Spellman collection reports the *Evening News* of London.

The thieves ignored other pieces, showing that they were well versed in the relative value of the objects in the col-

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CONTEMPORARY ART FOR SPRING SHOW

An exhibition of One Hundred Important Paintings by Contemporary American Artists is being organized by the Arts Council of the City of New York to be shown with the Architectural and Allied Arts Exposition which will be held at the Grand Central Palace, New York City, from April 15th to April 27th, 1929.

The exposition, which is the third biennial showing, is sponsored by the Architectural League of New York, the Society of Beaux-Arts Architects, the New York Chapter of the American Institute of Architects, and the New York Building Congress. Attendance in 1925 and 1927 indicates that there will be more than 100,000 visitors this year. Important conferences, dinners and luncheons will be held during the two weeks of the exposition.

The Arts Council, which is managing the exhibit of paintings, exists to extend the influence of the arts, especially within the New York Region. John G. Agar is the president; John H. Finley, vice-president; J. Frederick Talcott, treasurer. Harvey Wiley Corbett, chairman of the Design Department of the Arts Council, is chairman of the committee in charge of the exhibit; the other members of the committee are Hardinge Scholle, director of the Museum of the City of New York; Alon Bement, director of the Art Center; Henry McBride, George S. Hellman and Florence N. Levy, director of the design department of the Arts Council.

The inclusion of a special group of paintings with the Architectural Exposition has been made possible through the generosity of the Altman Foundation, of which Colonel Michael Friedsam is President. Colonel Friedsam is the second New Yorker to give munificent support to the plans of the Arts Council, William H. Silk, the president of The Barbizon, having been the first. This exhibition is considered as a step in the Arts Council's plans for the establishment in New York of a museum of contemporary art.

The hundred artists to be represented will be chosen from lists of names to be sent to the Arts Council by artists, art collectors, art executives, art writers, art teachers, and art dealers and if the reader of this announcement belongs in any of these groups he is requested to send a list of names of those living American painters whom he considers important. The artists whose names appear most frequently will be asked to advise in the selection of the canvas to represent them. Lists should be mailed before February 15th to the Arts Council of the City of New York, The Barbizon, 140 East 63rd Street, New York, N. Y.



"PORTRAIT OF A YOUNG MAN"
By GIOVANNI BUONCONSIGLIO

Lent by the Kleinberger Galleries to the Chicago Exhibition of Paintings by Old Masters

BOOK ILLUSTRATIONS IN BOSTON SHOW

BOSTON.—Changes in the typography and illustration of books from the earliest days of printing to the present may be passed in review at the Museum of Fine Arts, Boston, where examples of printing of many periods have been arranged by the print department in an exhibition which opened January 12th. The scope and importance of the exhibition have been made possible through generous loans from Mr. W. G. Russell Allen, Miss Ellen Bullard, Dr. A. K. Coomaraswamy, Mrs. Sydney Fairbanks, Mr. Boies Penrose II, Mr. William A. Sargent, and Mr. D. Berkeley Updike.

Early books showing the derivation of the first types from current manuscripts are Apuleius' *Opera,* printed at Rome, 1469, Isidorus' *Etymologiae,* Strassburg, 1473, and Justinian's *Institutiones,* Mainz, 1742, all of which are embellished with decorations by hand. Boccaccio's *De Claris Mulieribus,* Ulm, 1473, is an early illustrated book of German origin, and from Italy, of slightly later date, has come Valturius' *De Re Militari,* Verone, 1483, with a hundred woodcuts after outline designs by Mateo di Pasti, showing engines, implements of warfare, etc. Among several books by Ratdolt, the famous Venetian printer, is Sacrobosco's *Sphaerae Mundi,* the first dated book with illustrations printed in color. There is exhibited a copy of the Cremonese Dante, Verona, 1491, and with it some woodcuts from the Brescia Dante of 1487, and a number of copper plate engravings from a 1481 Dante issued at Florence, one of the earliest books having illustrations produced by this process.

A rare copy of Colonna's "Hypnerotomachia Poliphili" is a significant exhibit because of its beautiful typography, and also because it holds so important a place in the history of printing, having influenced much fine printing subsequent ber of Florentine books are shown, the most important being a rare edition of Politiano's *Giostro di Giuliano di Medici.*

A *Book of Hours* printed at Paris by Hardouyn, and Holbein's famous *Dance of Death,* Lyons, 1538, are important examples of French printing of the XVIth century. The work of Geoffroy Tory, the most striking personality in French printing of that century, is not shown in the original, but a translation of his *Champ-fleury* issued by the Grolier Society of New York, 1927, is included. The illustrations are reproductions of the original woodcuts in the 1529 edition.

The books in the exhibition printed in the next two centuries are especially interesting for illustration, reflecting widely varying individualities. From the XVIIIth century there are books as different in character as Pine's *Horace,* 1733, printed entirely from engraved plates, and William Blake's *Europe A Prophesy,* impressed from plates etched in relief and later colored by hand. A copy of the *Fables of Aesops* with illustrations by Thomas Bewick is one of the most notable books containing wood-engravings to be found after the end of the XVIth century. Of similar date is Goethe's *Faust* illustrated with lithographs by Delacroix, and of somewhat later date, Clemenceau's *Au Pied Du Sinai* with lithographs by Toulouse-Lautrec. Illustrations by Daumier, Gavarni, and other French satirists lent brilliancy to many French publications of the XIXth century.

The pioneer effort in England, led by William Morris and Walter Crane to restore the standards of good printing, is reflected in various books from William Morris' Kelmscott Press and from the Vale Press of Charles Ricketts. There is a copy of *Flora's Feast,* with several of the original watercolors illustrating it, and a number of Kate Greenaway's Almanacks. The steady progress in recent years toward the production of the beautiful book, easily legible yet aesthetically satisfying, is followed in a variety of volumes.

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WAR LOOT RESTORED TO ITALY

LONDON.—Italy has unexpectedly regained possession of the valuable painting known as "The Adoration of the Child Jesus," painted by Tintoretto, which, together with five other masterpieces of Italian XVIIth and XVIIIth century paintings, has come to light at Graz, reports the Vienna correspondent of the *Times* of London. All are being held at the disposal of the Italian Government.

The six paintings had disappeared from Belluno, where they had hung in churches and palaces, when the Austro-Hungarian forces were compelled to withdraw from Upper Italy. The Austrian authorities have not divulged the identity of the persons in whose possession these art treasures have been during the past 10 years. It is learned, however, that they were sent for restoration about two months ago to the painter Herr Richter-Bienenthal, of Prague, who informed the authorities.

Of five of the other canvases now secured three, known to be of the XVIIth century, are identified as of the Upper Italian and two of the Venetian schools. The former are known as "The Burial of Christ," "Jupiter and Danaë," and a magnificent flower piece, while the latter —paintings of the XVIIIth century— represent "Hercules at the Crossway" and "Hercules and Omphale." None of the five canvases is associated with a definite painter, but all are judged to be of very considerable value.

LIVING ART SHOWS RUSSELL COLLECTION

Announcement is made by the Gallery of Living Art, New York University, that a group of paintings, watercolors and drawings from the collection of Mrs. Charles H. Russell will be on exhibition from January 19th to February 19th.

The artists represented comprise George Braque, Miguel Covarrubias, Maurice Dufresne, Stuart Davis, Raoul Dufy, Charles Despiau, Ernest Fiene, Marcel Gromaire, Max Jacob, Karl Knaths, Yasuo Kuniyoshi, Jean Lurcat, Fernand Leger, Henri-Matisse, Albert Marquet, Jacques Mauny, Dunoyer de Segonzac, Charles Sheeler and Paulok Tchelitchew.

The Gallery of Living Art is situated on the ground floor of the Main Building of New York University, 100 Washington Square East. It is open free to the public every week-day from 8 P. M. to 9 P. M., Saturdays excepted when it closes at 5. It is not open on legal holidays.



"THE FOUNTAIN" By J. B. S. CHARDIN

Lent by Wildenstein & Company to the Chicago Exhibition of Paintings by Old Masters

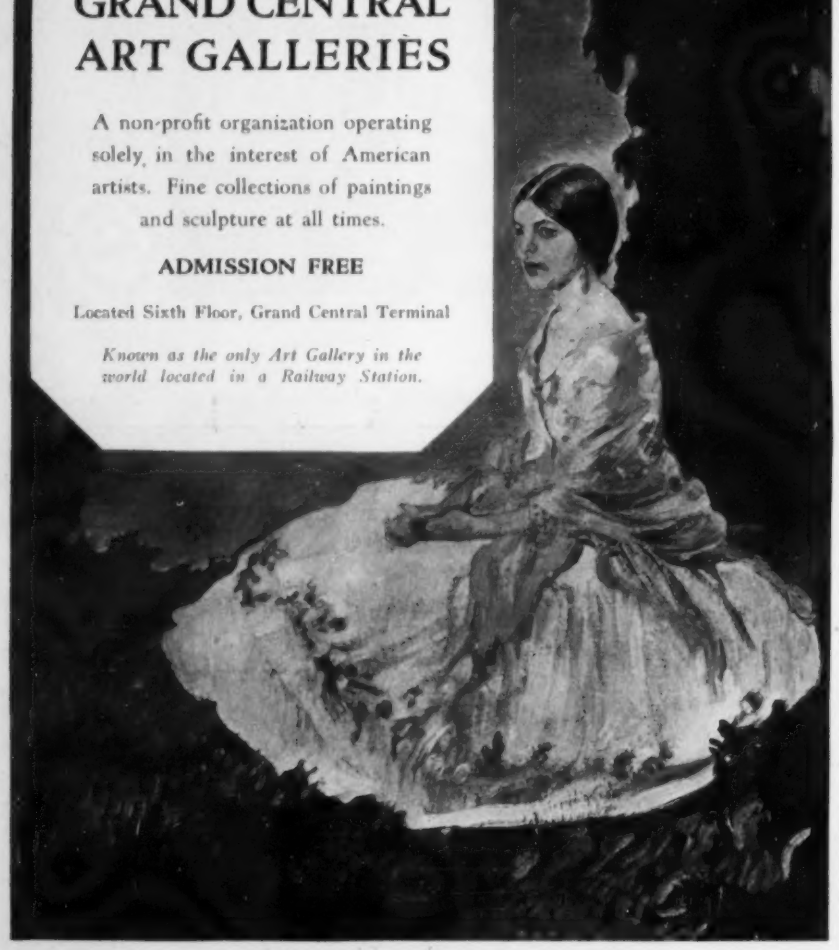
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Above: Painting "Consuelo" by Ettore Caser

WOMEN PAINTERS TO HOLD EXHIBIT

The National Association of Women Painters and Sculptors, organized in 1889, will hold its thirty-eight exhibition in the galleries of the Fine Arts Society at 215 West 57th Street, from January 24th to February 13th, inclusive. There will be shown works in oil, watercolor, pastel, miniatures, sculpture and decorative works.

The opening reception will be Wednesday evening, January 23rd. The following prizes will be awarded:

The National Arts Club prize of $100 for the best work of art, given by Mr. John G. Agar.

The Cooper prize of $100 awarded to the best landscape painting in oil in the exhibition.

The National Association prize of $50 for the best exhibit, to be awarded by popular vote.

The Mrs. Emily Vanderpoel prize of $50 for the best watercolor in the exhibition.

Signorina Fausta Vittoria Mengarini, the Italian sculptress, has been invited by the association to exhibit her bust of Mussolini. Two canvases by Mary Cassatt will also be in the exhibition.

The association has had a steady growth from its founding, there being now 494 exhibiting members and 268 associate, founder, life and sustaining members. Besides the annual a series of exhibitions are held throughout the season in the galleries of the association, 17 East 62nd Street.

This year an innovation will be introduced for the Annual Show, those desiring a guide through the galleries may have the services of the young woman at the desk.

KATZ TO LECTURE ON MODERN ART

The College of Fine Arts of New York University will offer courses in the interpretation and understanding of modern art beginning in February, General Charles H. Sherrill, honorary dean of that college has announced. This is the first series of like nature to be offered in an American college, it is said.

The eminent Viennese artist, Leo J. Katz, has been appointed to the staff of the college and will give two special series of lectures, one of which will be given at Washington Square, and the other at the Metropolitan Museum, both of which will be open to the general public. Students of all colleges of the university will have the opportunity of joining the course given in the Gallery of Living Art at Washington Square.

The courses are designed to educate to an understanding of modern art, showing its place in the history of all art, tracing the beginnings of the movement, its present status and probable future as the symbols of our time.

"Fundamental Problems of Modern Art" is the subject of the series at the Metropolitan Museum, which are open to the public, at a nominal fee. They will be given Wednesdays at eleven o'clock for fifteen consecutive weeks beginning February 6th, and will be illustrated by lantern slides, classroom experiments and field lectures.

"An Introduction to Modern Art Problems" is the general subject of the course which Mr. Katz is directing at the Square. They will be given Thursday evenings from 8:00 until 9:30 p. m.

The Gallery of Living Art devoted exclusively to the showing of contemporary art was established at New York University last year.

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BROOKLYN BUYS HOFFMAN STATUES

The two pieces of black marble sculpture by Malvina Hoffman, which attracted so much attention and comment in her recent exhibition at the Grand Central Galleries, were included in that exhibition although they had been purchased before the exhibition opened by the Brooklyn Museum. Announcement has just been made officially of their new acquisition. The two pieces which are now familiar to the public through the critics' comment are "Martinique Girl" and "Senegalese Soldier," two simplified personal expressions of the artist in black marble.

The exhibition is now on the way to the Carnegie Institute in Pittsburgh so that the pieces will not be available at the Brooklyn Museum until after March at which time they will be shown in the sculpture court.

Miss Hoffman, who is one of America's best known sculptors, also has work in the museums in New York, Detroit, the Luxembourg, the British War Museum, the National Museum of Stockholm and the American Academy at Rome.

WATERCOLORS TO BE SHOWN IN BROOKLYN

One of the most popular exhibitions that the Brooklyn Museum arranges periodically will open on January 21st. This will be the 5th International Exhibition of Watercolors, Pastels, and Drawings. Invitations to exhibit were sent out in November so that the show has been in the process of organization ever since. One of its principal virtues is the fact that it is an invitation show arranged by the authorities of the museum. It will be made up of over 550 pictures by 125 exhibitors from all over the United States and including several foreign painters. This means a representative showing by each artist, all of whose pictures will be exhibited in a group.

These exhibitions occur every two years and have always proved a source of great interest to both the artist and the public, partly for the reason that practically no exhibitor is invited whose work has been shown in the previous exhibition. The strength of this show is not dependent upon well known names, although there are many of these included, but it is chosen from work done by the artists in the last two years with the idea of presenting a representative collection to the public and of giving artists worthy in the eyes of the museum authorities an opportunity to exhibit.

In conjunction with the watercolors there will be an exhibition of miniatures by the Brooklyn Society of Miniature Painters. This is the 11th Annual Exhibition of the Society and will include ninety miniatures.

Both these exhibitions will continue until February 18th.

TERRY PORTRAITS FOR NATIONAL GALLERY

LONDON.—The Trustees of the National Portrait Gallery announce that, thanks to the generosity of certain people who asked to remain anonymous, they have been able to acquire the two portraits of Dame Ellen Terry which were sold at Christie's late in December. These are the portrait of her at the age of 17, by G. F. Watts, and a monochrome oil study in the part of Lady Macbeth, by John Sargent.

SILVER IN RECENT HURCOMB SALE

LONDON.—Hurcomb's miscellaneous sale at Calder House, Piccadilly, on December 21st, totalled £7,000. It included a Queen Anne needlework suite of chair-covers, which realized £500 (Cameron); three George IV meat-dishes, £245 4s. (Smythe); a Georgian plain salver, 58 oz., at 33s., £95 14s. (Willson); a single-stone brilliant ring, £141 (Arnold); and the following first editions:—J. Boswell's "Life" of Dr. Johnson, £152 (Joseph); A. Trollope, "Ralph the Heir," £70 (Quaritch); and Orme's "Foreign Field Sports, etc., £100 (Spencer).



"A JOLLY TOPER" by FRANS HALS
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Metropolitan Acquisitions Include Rare Statue of Protesilaos

According to a report in *The New York Times,* a hero of Greek antiquity has made his appearance in New York in the form of a marble statue—one of the most important statues ever added to the classical collection of the Metropolitan Museum of Art, according to Edward Robinson, director of the museum.

The marble hero is Protesilaos—an athletic figure, somewhat over life-size, standing on a slanting base, and leaning back slightly as if to acquire momentum for throwing a spear against an enemy. Apparently, this is the only extant statue of him except for a fragment in the British Museum, according to Gisela M. A. Richter, curator of the museum's classical department. To identify this marble as a portrayal of Protesilaos required some detective work on the part of the museum's classical staff.

Protesilaos was the first Greek soldier killed in the war with Troy. As the allied countries in the World War honor the memories of the Unknown Soldiers, so the Greeks revered the memory of Protesilaos. An oracle had foretold that the first man who landed when the Greek fleet reached the Trojan coast would be the first to die. Protesilaos, undaunted, leaped ashore, fought bravely, and was himself killed by Hector. In memory of the heroic deed, a shrine was erected to him in Thessaly, at Phylake, his home, and games were instituted in his honor.

The museum's statue is evidently a Roman copy of a Greek work produced soon after the middle of the Vth century, full of power and swing, and monumental in conception. The original presumably was of bronze, as were the majority of free-standing statues of that time.

As to the identification of the marble Miss Richter says: "It would be difficult to make an identification—the choice of warrior heroes is so extensive in Greek history—were it not for one important clue. In the British Museum is a torso evidently another replica from the same original as our statue, and found with it and belonging to it is a slanting base worked in greater detail than ours, in the form evidently of the fore part of a ship surrounded by waves.

"On the evidence of this base, the figure in the British Museum was identified as the sea-god Poseidon, perhaps wielding his trident. Our statue, preserved with helmeted head and arm which carried spear and shield, now excludes this possibility. But the example in the British Museum teaches us that our slanting base must be explained as a simplified rendering of the ram of a boat. So our hero must have been associated with a ship from which he advanced for an attack. Such a one was Protesilaos."

Another Caffieri work of sculpture acquired which the museum considers important, according to Mr. Robinson, is a portrait bust of the Marèchal Du Muy by the French sculptor Jean-Jacques Caffieri (1725-1792).

"For America, and for New York, especially, Caffieri will always hold a particular interest," according to Preston Remington. "It was he who designed and executed the monument, now standing under the portico of St. Paul's Chapel, New York City, erected in 1777 by order of Congress to commemorate "the patriotism, conduct, enterprise and perseverence' of Major Gen. Richard Montgomery."

The bust just acquired by the museum was exhibited in the Paris Salon in 177

The museum also acquired in 1928 number of rare prints. Although i print collection is only twelve years old Mr. Robinson pointed out, it ranks a one of the most important in the world The new acquisitions fall into many classifications, ranging in date from th mid-XVth century to etchings and wood cuts fresh from the press. Among th early German engravings are fifteen Schongauers. The earliest of the Italian prints, is a primitive "Saint Sebastian with Two Archers," attributed to th schoor of Ferrara, possibly unique.

Primitive French engraving is represented by the folding plates in an imperfect copy of the French translatio of "Breydenbach's Itinerary," printed i Lyons in 1488. Among the English prints were a copy of Malton's "View of London," and a complete set, largel in first states of Truner's celebrate "Liber Studiorum."

An addition to the collections of th museum's department of Far Eastern art has been made by a gift of Georg D. Pratt, who recently presented to the museum part of a collection of gourd and cages which were originally used in China as homes for singing crickets.

The museum also has received as a gift from Samuel H. Kress a XIVth century Sienese "Madonna and Child" by Luca di Tommè. Mrs. Joseph John Kerrigan also has presented to the museum a Zuloaga bullfight painting. "The Victims of the Fiesta." Three other paintings by the same artist have been lent by Mrs. Leonard Elmhirst.

Another loan to the museum is a two-handled silver cup made by a London silversmith in the reign of Charles II. It has been added to his collection by Judge A. T. Clearwater. A second group of Japanese prints lent by Louis V. Ledoux are being shown in Gallery Hall. Peruvian textiles and a Chinese wood sculpture also have been added to the museum's collections.

In an article in the museum's news bulletin regarding the purchase several years ago by the institution of a piece of sculpture then thought to be ancient Greek but later found to be work by the Roman sculptor Alceo Dossena, Miss Richter reviews facts that have been published already and points out that "quality—and probably quality only—cannot be successfully imitated by even a gifted modern forger."

STUDIO NOTE

Passengers prominent in the art world, sailing on the S.S. Majestic on January 14th, were Mr. A. S. Drey, Mr. James Robinson, Mr. D. Kelekian and Mr. Edward Munves.



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"HEAD OF A YOUTH" *By* VAN DYCK

Lent by the Van Diemen Galleries to the Chicago Exhibition of Paintings of O'd Masters

FORGOTTEN R.A.'S TRIUMPH IN SALE

LONDON.—Old pictures, mostly family portraits, from the collection of Colonel Hope Vere, five the property of Miss Goring Thomas, and others from various sources, formed an interesting sale on December 21 at Christie's, 177 lots producing £14,545, reports the *Times* of London.

The prices were in a much higher ratio than the quality. Once more—but not for the first time—a comparatively minor artist, W. R. Bigg, R.A. (1755-1828), scored an unexpected success. This artist ranks with Morland and Wheatley, and confined himself to painting simple subjects, "which appealed to the domestic sympathies." His fame has been chiefly preserved during the last 100 years through the engravings of his pictures, which had a very considerable vogue in their day, and, when in fine condition, have very high value today. The picture by him which was sold on December 21, "A Lady and Her Children Relieving a Cottager," 29 in. by 35 in., has apparently been lost sight of for a century and a half, and now came from a private source, a lady who was content to put a small reserve on the sale. The picture, in fact, is the engraved work, Bigg's second exhibit at the Royal Academy, 1781, where it figured as No. 18; in 1782, J. R. Smith showed his mezzotint-engraving of the picture at the Free Society of Artists, No. 119. Bidding for the picture started at 100 guineas, and at 2,000 guineas it fell to

(*Continued on page* 8)



"MADONNA AND CHILD"
By SIMON MARMION
Lent by the Bottenwieser Gallery to the Chicago Exhibition

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LONDON 1928 SALES MAKE MANY RECORDS

(*Continued from page* 1)

Rembrandt—"Man with Cleft Chin"; Knoedler, 44,000 gns.
Van Dyck—"Abbé Scaglia"; Sir Wm. Berry, 30,000 gns.
Rembrandt—"Lady with Handkerchief"; Carroll ..... 30,000 gns.
Rembrandt—"Marten Looten"; Mensing, 26,000 gns.
Cuyp—"Dordrecht"; Agnew ..... 20,000 gns.
Christus—"Gentleman"; Colnaghi .. 14,000 gns.
Sustermans—"Young Nobleman"; Knoedler, 12,500 gns.
Reynolds—"Anne, Viscountess Townshend"; Stewart ..... 12,500 gns.
Van Dyck—"Genoese Officer"; Vicars, 12,500 gns.
Rembrandt—"M. Huygens" (drawing); Knoedler ..... 10,000 gns.
Rubens—"Anton Triest"; Fuller ... 9,200 gns.
Wheatley—"Life of Country Girl (4)"; Viscount Bearsted ..... 8,100 gns.
Potter, Paul—"Rabbit Warren"; Lugt 8,000 gns.
Turner—"Rigi at Sunset" (w.c.); Agnew, 7,900 gns.
Sustermans—"Medici Lady"; Tooth .. 7,200 gns.
Reynolds—"Cruttenden Children"; Leggatt, 7,200 gns.
Reynolds—"Miss Hickey"; F. Sabin .. 7,100 gns.
Bol—"Girl"; Leggatt ..... 7,000 gns.
Zoffany—"Young Family"; Knoedler .. 7,000 gns.
Mabuse—"David of Burgundy"; Knoedler, 6,806 gns.
Rubens—"Helène Fourment" (drawing); Knoedler ..... 6,500 gns.
Canaletto—"Rialto, 1735"; Colnaghi .. 6,400 gns.
Canaletto—"Giovanni e Paolo, 1735"; Savile Gallery ..... 6,300 gns.
Canaletto—"Carita Rochetini, 1735"; Colnaghi, 6,000 gns.
Ruisdael, J. van—"Coup de Solei"; Knoedler, 6,000 gns.
Raeburn—"Mrs. Dirom"; Knoedler .. 6,000 gns.
Mabuse—"Donor and Wife"; Agnew .. 5,800 gns.
Gainsborough—"Lady in Blue"; Sampson, 5,800 gns.
Raeburn—"Col. John Dirom"; Knoedler, 5,800 gns.
Canaletto—"Grand Canal, 1735"; Colnaghi, 5,800 gns.
Turner—"Bonneville, Savoy"; Agnew .. 5,800 gns.
Romney—"Miss Anne Warren"; Agnew, 5,800 gns.
Murillo—"Girl with Veil"; Matthiesen, 5,600 gns.
Gainsborough—"Mrs. Upwin"; Paton .. 5,600 gns.
Cleve, I. van—"Poly Family"; F. Sabin, 5,300 gns.
Rubens—"Elevation of Cross"; Alec Martin, 5,200 gns.
Zoffany—"Colmore Family"; Knoedler .. £5,000
Sartorius, J. N.—"Thomas Oldaker" (on Brush); Ellis & Smith ..... 4 700 gns.
Reynolds—"Mrs. Hartley and Child"; Mrs. Mason ..... 4,550 gns.
Cotes—"Gentleman in Claret Coat"; Alec Martin for Natl. Gall. ..... 4,200 gns.
Lawrence—"Visct. Castlereagh"; Seligmann, 4,200 gns.
Velde, W. van de—"Marine View"; Joubert, 4,200 gns.
Tintoretto—"Diana & Endymion"; F. Sabin, 4,100 gns.
Wilson—"River Dee"; Agnew ..... 4,100 gns.
Ostade, A.—"La Menage Hollandois"; Agnew, 4,000 gns.
Wousterman—"La Course au Hareng"; Agnew, 4,000 gns.
Raeburn—"Hugh Hope"; Knoedler £4,100
Moro—"Duke of Savoy"; Agnew .... 3,800 gns.
Romney—"Lady Hamilton as Vestal"; Wells, 3,800 gns.
Raeburn—"Gen. A. Dirom"; Knoedler 3,700 gns.
Hanneman—"Prince Rupert"; Knoedler, 3,600 gns.
Neer, A. van de—"Winter Sports"; Leggatt, 3,500 gns.
Ostade, A.—"Outside Village Inn"; Mrs. Walden ..... 3,500 gns.
Hoppner—"Lady Charlotte Campbell"; D. C. Thomson ..... 3,400gns.
Morland—"Turnpike Gate"; Banks ... 3,400 gns.
Hals, F.—"Head of Boy"; Agnew £3,500
Velasquez—"Philip IV"; Ringling ... 3,200 gns.
Beechey—"Lord Norreys" (child); Colnaghi, £3,400
Beechey—"Misses Bush"; Baker .... 3,200 gns.
Murillo—"Duque di Medina"; Fischer 3,200 gns.
Teniers—"Le Bounet Blanc"; Lugt .. 3,200 gns.
Sartorius, J. N.—Belvoir Hunt (2)"; Ackermann 3,100 gns.
Opie—"Young Man Reading"; Agnew 3,000 gns.
Ferneley—"Belvoir Hunt"; Ackermann, £3,100
Van Dyck—"St. Martin"; Knoedler .. 2,900 gns.
Ruisdael, S.—"Riverscape"; F. Sabin £3,000
Canaletto—"View in Venice"; Savile Gallery, 2,800 gns.
Raeburn—"Lady and Gentleman (2)"; Joubert, 2,800 gns.
Raeburn—"Mrs. M. Mackenzie"; Leggatt, 2,700 gns.
Northcote—"Catherine Leicester"; Knoedler, 2,700 gns.



"PORTRAIT OF A MAN" By CATENA

Lent by the Ehrich Galleries to the Chicago Exhibition of Paintings by Old Masters

FORGOTTEN R. A.'S TRIUMPH IN SALE

(*Continued from page* 7)

Messrs. Colnaghi and Co., with Mr. D. H. Farr, of Philadelphia, as the underbidder. This is probably a record price for this artist, whose works, however, have been selling for considerably enhanced prices during recent years.

The second highest price of the afternoon, 720 guineas (Frost and Reid), was paid for Major R. H. Barton's portrait by Sir H. Raeburn of his ancestor, Dr. John Hunter, LL.D., Professor of Humanity and Principal of the United College of St. Andrews. Colonel Hope Vere's pictures included a Copley portrait of William Hope Vere, eldest son of the Hon. Charles Hope Vere of Craigie Hall—460 guineas (Agnew); Allan Ramsay, portrait of Henrietta, eldest daughter of the Hon. Charles Vere—400 guineas (Leggatt); and H. Rigaud, portrait of the Rt. Hon. John Ross Mackie, secretary to John, third Earl of Bute, in red cloak—500 guineas (Lewis and Simmons). The two chief features in Miss Goring Thomas's property were:—Samuel Scott, a view of Old London Bridge, with three blocks of buildings upon it, 23 in. by 44 in.—600 guineas (Leggatt); and a pair of river scenes, with buildings, figures, and animals, by F. Zuccarelli—340 guineas (Tooth).

The anonymous properties included:—A. Hager, view at The Hague, near the Mauritshouse, signed—360 guineas (Asscher); C. Read, portrait of a lady in white muslin dress with blue sash—600 guineas (Spink); School of Giotto, the Crucifixion, on panel 23 in. by 12 in.—250 guineas (Kemp); R. Wilson, a river scene with a man fishing, and other figures—260 guineas (Spink); and T. Hudson, portrait of Sir Charles Trevelyan, in grey coat and embroidered vest—420 guineas (Leggatt).

The sale of Old English furniture and works of art, from various sources, in the adjoining room on December 21 produced £1,741. The principal lot was a set of six George I mahogany chairs upholstered in blue damask, the backs having rounded corners, carved with leaves.

WATERCOLOR SHOW IN KANSAS CITY

The International Water Color Exhibit at the Kansas City Art Institute includes one hundred and twenty-two contributions. In the German group interesting examples include Adelbert Holzer's "Old Houses in the Tyrol," and Raoul Frank's "Snow in the Wood." The feature of the large Russian group is the splendid Fechin showing, including drawings in the nude which suggest sculptures. Works by Boris Anisfeld, and the colorful watercolors of Vladimir Pavlovsky are also outstanding in this section. The single Dutch picture, "Arrow Point Pass," by Anthony Thieme, is out of the ordinary, but unassuming. Two Hungarian landscapes by Gaspar are finely drawn. Among the French pictures, Haffner's "Pink Walls and Laurel," Fraye's "Plage," and two Maillols attract particular attention. In the English group, the light, clean color of Richmond and James Wright's "An Old Romance," are especially attractive. The American pictures afford the greatest diversion, especially Rutherford Boyd's "Rush Hour," which is an amusing composition celebrating the daily furor of the subway. Other things worthy of mention in this section include Winold Reiss' "Russian Girl," Hallie C. Frazen's "Diane and Mari," and watercolors by John Whorf, Birger Sandzen, Vera M. White, J. E. Costigan, George Biddle, Thurland Hanson, Dudley Murphy, Olaf J. Olson, Kimon Nicolaides and J. Scott Williams.

* * *

A one-man show of the work of Walter Bailey is also on view at the Art Institute, consisting of nearly a score of pictures full of light and color.



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Collection of Mrs. H. O. Havemeyer Is Given to the Metropolitan

(*Continued from page* 1)

codicil. They are "The Polish King" and "St. Cecilia." Some of the other paintings passing under this bequest include "The Madonna, Child and Saint," by Del Sarto, "Duke of Urbino," by Bronzino; "The Interieor," from the Secretain sale, by de Hooch; "Madonna and Child and Saint," by Fra Lippo Lippi; "Nude" and "Sodom," from the Vever collection, and "Mother, Nurse, Child on Knee"—these three by Corot; eight pastels and five paintings by Degas; "Portrait of a Man," by Clouet; "Napoleon's Cousins," by Ingres; "The Story of Orpheus and Eurydice," by Poussin, and a companion to the latter by the same artist, and "A Man With a Rosary," by Cranach.

Besides the above, the bequest included seven paintings by Courbet, four by Cezanne and also four marble statues by Mino da Fiesole, Desiderio da Settignano and Donatello, six Gothic marbles, one Greco-Roman marble; two Chinese marbles, five pieces of Cyprian glass, four pieces of Italian faience and six Hispano plates.

Three years after she executed her first codicil on June 26, 1922, Mrs. Havemeyer executed a second to her will, which added more objects from her collection to the Metropolitan gift, stipulating that her children give to the museum from the paintings and other objects of art still remaining bequeathed to them, as they might see fit. In this codicil Mrs. Havemeyer gave two more Rembrandts. They are "Admiral With Hat and Feather" and "His Wife, with Pearls."

This bequest also included four paintings by Veronese, eight by Monet, two by Manet, a drawing by Millet, a painting by Puvis de Chavannes, from which the fresco in the Paris Sorbonne was done; also seven paintings by Courbet, one by Renoir, two by Degas and one by Pissaro.

A little less than two months after Mrs. Havemeyer made her codicil she executed a third. This bears the date August 18, 1922, and under its terms she bequeathed the rest of her collection to the museum. Without further enumeration of the various objecs, Mrs. Havemeyer gave all other "such paintings, pictures, engravings, statuary and works of art, by my will bequeathed to my children."

Mrs. Havemeyer indicated that she was uncertain of the acceptance of her gifts by the museum, for she wrote: "If not accepted within a year of my death by the museum for permanent exhibition, it shall revert to my estate and pass under the provision of Article II of my will."

This article left the art to her son and two daughters. In view, however, of the statement by Mr. de Forest, there seems no doubt about the museum's acceptance.

Mrs. Havemeyer had been a connoisseur and collector of art since her girlhood. As a girl she saved her pin-money until she was able to purchase a canvas by Degas, the first of his works to enter an American collection. She knew Degas, and several of his paintings are now in the collection left by her. She also owned a group of curious sculptures, said to be unique in the United States. These were lent to the Metropolitan Museum for a year or more, and were returned only a few months ago.

No valuation of the estate of Mrs. Havemeyer could be obtained, but her husband left an estate valued at $17,107,-165. Under the will of Mr. Havemeyer, his property passed to his wife and three children. Mrs. Havemeyer received $1,252,357 outright, and a third life interest in the residuary estate, over which she received the power of appointment.

Some of the paintings, scuptures and objects of art included in the collection follow:

BRONZINO—"Duke of Urbino."
CEZANNE—Landscape, Portrait of a Man With a Hat, Still Life, Marine.
MARY CASSAT—"Boy Before Mirror," "Little Girl," two pastels both called "Mother and Child."
CLOUET—Portrait of a Man.
PUVIS DE CHAVANNES—An oil from which fresco in Sorbonne is copied.
COURBET—"Portrait of Mme. Brayer," "Portrait of Heloise and Abelard," "Portrait of an Old Woman,' "Le Suisse," "A Basket of Blossoms," "Source de la Loue," "Still Life," "Nude Woman,' "La Femme au Perroquet," "La Source," "Louise Coler," "Nude," "La Branche de Cerisiers," "After the Hunt," "La Belle Hollandaise."
COROT—"Sodom," "Nude," "Mother, Nurse and Child on Knee."
LUCAS CRANACH—"Man With a Rosary."
DEGAS—"Ballet Girls," "La Femme au Chrysanthemes," "Pink and Green," "La Bondiere," "The Designer of Prints," "Woman in Black," "La Repasseuse.' Pastels: "Danseuse a la Barre, A Nude,' "Apres la Bain," "Figure," "La Modiste," "La Lecon du Foyer," "Portrait of a Woman," "The Haystacks," "The Poplars," "The Green Wave," "Bougival," "Pond Lillies."
EL GRECO—"Cardinal Nino de Guevera," "View of Toledo."
GOYA—"Las Majas au Balcon," "Dona Narcissa de Goicoichera," "Queen Maria Louise of Spain," "Princess de la Paz," "City on a Rock."
PETER DE HOOCH—"Interior."
FRANZ HALS—A Portrait of Scriverius and another of his wife.
INGRES—"Napoleon's Cousin."
FRA LIPPO LIPPI—"Madonna and Child and Saint."
EDOUARD MANET—Copy of Delacroix's "Barque of Dante," "The Man in the Boat," "Christ aux Anges," "Torero Saluant," "Mlle. V. en Costume d'Espada," "Jeune Homme en Costume de Majo," "George Moore," a pastel; "Mlle. Lemaire," pastel.
MILLET—"Girl with Sheep."
MONET—"Two Flower Pieces," "The White Glacons in Alcove," "The Haystacks," "The Poplars," "The Green Wave," "Bougival," "Pond Lillies."
ANTONELLO DA MESSINA—"Portrait of a Man."
PISSARO—"Nude Seated in Woods."
NICHOLAS POUSSIN—"Story of Orpheus and Eurydice," companion picture to the above.
RENOIR—"Portrait of Young Girl Seated by Seashore."
REMBRANDT—"The Gilder," "Old Woman," "Nicholas von Beerensteyn," "Volkera von Beerensteyn," "Admiral With Hat and Feather," "His Wife, With Pearls."
PETER PAUL RUBENS—"Polish King," "Saint Cecilia."
ANDREA DEL SARTO—"Madonna and Child and Saint."
VERONESE—"Portrait of His Wife," "Portrait of a Boy and Dog," "Woman in White," "Woman Seated."
DONATELLO — (Stucco) "Madonna and Child."
MINO DA FIESOLE—"Madonna and Child," "Madonna and Child With Angels."
SIX GOTHIC MARBLES—Angel's head and bust. King's head. Figure of Woman (colored). Figure of a Queen (colored). Half life size figure of Saint. King's head.
GRAECO-ROMAN MARBLE, known as "The Dying Alexander."
TWO CHINESE MARBLES of the Tang Period.
DESIDERIO DA SETTIGNANO—"Madonna and Child."
Italian Faience, Hispano - Moresque plaques, Japanese lacquer work by Ritzno of seventeenth century.

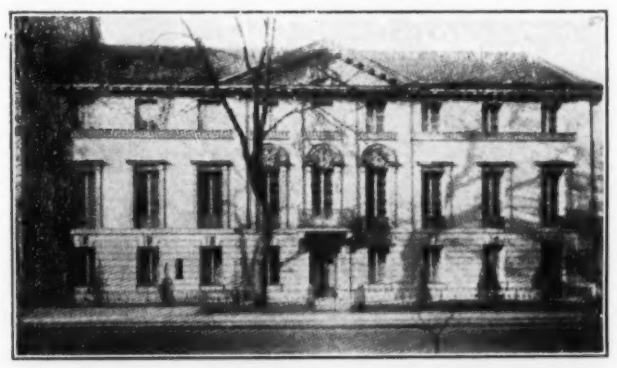
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KERN LIBRARY SALE BREAKS MANY RECORDS

(*Continued from page* 1)

liant moments. In the first session, the greatest sensation was caused by the purchase by Dr. Rosenbach of a copy of the second edition of Burn's *Poems, Chiefly in the Scottish Dialect,* for $23,500, a larger sum than the poet received in his lifetime for all his writings. The high price for this volume was due to the poem's inscription:

"However inferiour now, or afterwards, I may rank as a Poet," wrote Burns to his friend John M'Murdo, "one honest virtue, to which few Poets can pretend, I trust I shall ever claim as mine: to no man, whatever his station in life, or his power to serve me, have I ever paid a compliment at the expense of Truth. The Author."

One of the interesting surprises in the first session was the demand for items pertaining to Robert and Elizabeth Browning, all of which far exceeded the prices which had been anticipated for them. A presentation copy of the first edition of Mrs. Browning's first work, printed by her father in her early youth, *The Battle of Marathon,* went to the Rosenbach Company for $17,500, while an exceedingly rare first edition of Robert Browning's *Pauline,* in the original boards, went to Barnet J. Beyer for $16,000.

The highest price of the second session of the sale, $27,000, paid for the complete Byron autograph manuscript of *Marino Faliere,* including a preface, dedicatory letter and two letters to John Murray, Byron's publisher, was again paid by Dr. Rosenbach. Gabriel Wells was the underbidder, up to $26,000. Dr. Rosenbach also bought a first edition of *Alice's Adventures in Wonderland* for $10,000.

Although defeated by Dr. Rosenbach in the acquisition of *Marino Faliere,* Gabriel Wells secured another highly important Byron item, the manuscript of cantos 14 and 15 of *Don Juan,* for which he paid $20,000, the second highest price of the session. Barnet J. Beyer was the underbidder up to $19,500.

Mr. Wells got Byron's manuscript of his *Childish Recollections* with minor Byron autographic material for $4,400; a first edition of Byron's poems, once owned by his half sister, for $3,000; the first and last leaves of Byron's manuscript of the third canto of *Childe Harold's Pilgrimage* for $3,250; a copy of the first edition of *Childe Harold's Pilgrimage,* inscribed by Byron to his friend, W. J. Bankes, who loaned it to Miss Milbanke, who returned it with an admiring note, and thus laid the foundation of the romance which joined her with Byron, for $5,100, and a first edition of *The Giaour* by Byron, for $8,250.

Mr. Beyer's purchases included Byron's original manuscript of *The Dream* for $8,250 and an author's presentation copy of a privately printed first edition of Carlyle's *Sartor Resartus* for $3,500. The Brick Row Bookshop got Joseph Conrad's manuscript of *Youth* for $2,800 and Conrad's manuscript of *Under Western Eyes* for $7,250. Richard Gimbel paid $4,000 for the original first typewritten copy of Conrad's *Victory.*

The feature of the third session of the sale was the Dicken's library, $252,540 being paid for 113 items. Included in this total was the largest single sale of the evening, a perfect first edition of the *Pickwick Papers,* sold to Alwin J. Scheuer for $28,000.

Other Dickens items which brought large prices were his book of memoranda from 1855 to the close of his life, containing suggestions for plots, names, dialogues, etc., bought by Dr. A. S. W. Rosenbach for $15,000; the complete original manuscript of *The Perils of Certain English Prisoners* bought by Charles Sessler for $15,000; a first edition of *The Strange Gentleman* by Dr. Rosenbach for $10,500, and a presentation copy of the first edition of *A Tale of Two Cities* bought by Gabriel Wells for $10,250.

Other large sales included the Beverly Chew copy of the first edition of *Robinson Crusoe* bought by James S. Drake for $11,500.

The fourth session of the Kern sale was made remarkable by the sale of two items which aroused great competition—a pristine copy of the first issue of the first edition of Fielding's *Tom Jones,* which went to Dr. Rosenbach for $29,000 and the autograph manuscript of Oliver Goldsmith's poetical translation of *Vida's Scacchis, or Chess,* secured by an anyonymous buyer for $27,000. Another feature of this session was the sale of fifteen Fielding items for a total of $43,065, while the fine group of thirty-nine books and manuscripts of Goldsmith went for a total of $80,840. The price paid for *Tom Jones,* which was published in 1749, proved to be an American record for the work.

Another outstanding sale was a fine copy of the first edition of Thomas Gray's *An Elegy Wrote in a Country Church Yard* for which Charles Sessler paid $12,000. The poem was published in 1751 to sell at sixpence.

The next highest price was $8,000, paid by James F. Drake for the excessively rare first edition of Edward Fitzgerald's *Rubaiyat of Omar Khayyam,* the *Astronomer Poet of Persia,* described as in perfect condition. A rare first edition copy in original wrappers of Goldsmith's *She Stoops to Conquer; or, The Mistakes of a Night,* went to Dr. Rosenbach for $8,000, the work being a first issue.

The second highest price of the fifth session, of which the highest price has been rated in our first paragraph, was $11,000, paid by Charles Sessler for one page of the original manuscript of Samuel Johnson's *Dictionary.* It is an early draft of his definition and illustration of the word "versification," and also sets a record for a single page of Johnson manuscript. Johnson's own copy of the first edition of *The Prince of Abyssinia,* seven corrections in his own hand, and apparently presented by Johnson to Samuel Richardson, was sold to the Brick Row Book Shop for $5,800, after spirited bidding which started at $500.

A fine letter by Johnson to Mrs. Thrale, in criticism of Grey's *Elegy,* in which Grey is called "wrong-headed," was bought by Mr. Sessler for $5,500. The rare first edition of Hardy's first book, *Desperate Remedies,* went to Alwin J. Scheuer for $4,800, with the bidding starting at $1,000, and an uncut copy of Hawthorne's *Fanshawe,* an extremely rare book in a rare condition, also went to Mr. Scheuer for $4,750.

Another Johnson item, *The Lives of the Poets,* in the first edition, which formerly belonged to Mrs. Thrale (afterward Mrs. Piozzi) and bearing 578 copious annotations by her concerning Dr. Johnson and his preference among the poets, was bought by James F. Drake for $4,700. A copy of Hardy's *Jude the Obscure,* with an inscription by the author concerning the criticisms which caused him to abandon the writing of novels, was bought by Mr. Beyer for $4,100.

We print below prices and purchasers of all the most important items in the sale:

KERN LIBRARY, PART I

Anderson Galleries—The library of Jerome Kern, Part I, A-J, was sold on January 7th, 8th, 9th and 10th. The grand total for the sale was $933,375. Important items and their purchasers follow:

6—Addison, Joseph. *Rime et Prose di M. Giovanni della Casa.* Addison's copy with his signature, Venetia, 1563. First edition; Mr. Charles Sessler.....$1,300

8—Addison (Joseph) and Steele (Sir Richard). *The Spectator.* A complete set of the 555 numbers. London, 1711-2; Barnet J. Beyer, $1,225

10—Ainsworth, William Harrison. *The Tower of London. A Historical Romance.* With Cruikshank illustrations. London, Richard Bentley, 1840, 1st issue of the 1st edition: Mr. Charles Sessler.....$1,250

19—Austen, Jane. *Sense and Sensibility: a Novel.* London: printed for the author, 1811; 3 vols.; 1st edition, with autograph of Lady Shelley; Rosenbach Compa..ny.....$3,600

20—Austen, Jane. *Pride and Prejudice: a Novel.* London: printed for T. Egerton, 1813, 3 vols. 1st edition; Rosenbach Company, $4,800

21—Austen, Jane. *Mansfield Park: a Novel.* London; printed for T. Egerton, 1814, 3 vols., 1st edition; Rosenbach Company.....$1,750

22—Austen, Jane. *Emma: a Novel.* London: John Murray, 1816, 3 vols., 1st edition: Rosenbach Company.....$1,300

24—Austen, Jane. A. L's. "Yr. affecte. Sister," 4 pp., Gay Street, April 21, (1805). To her sister Cassandra, about various people she has met; Rosenbach Company..$2,100

29—Barham, R. H. *The Ingoldsby Legends; or Mirth and Marvels.* By Thomas Ingoldsby Esquire. Etchings by Cruikshank and Leech. London: Richard Bentley, 1840-2-7, 3 vols., 1st edition; Barnet J. Beyer.....$1,300

50—Blackmore, R. D. *Lorna Doone.* London: Sampson Low, Son, and Marston, 1869. 3 vols., 1st edition; Mr. Richard Gimbel..$2,400

56—Boswell, James. *The Journal of a Tour to the Hebrides, with Samuel Johnson.* London: printed by Henry Baldwin, 1785, 1st edition; Brick Row Book Shop, Inc...$1,600

57—Boswell, James. *An Account of Corsica, the Journal of a Tour to that Island: and Memoirs of Pascal Paoli.* Glasgow, printed by Robert and Andrew Foulis, 1768, 1st edition, autograph presentation copy to Mrs. Murray; Rosenbach Company.....$1,400

57A—Boswell, James. *The Life of Samuel Johnson,* etc. Engraved portrait of Johnson, by J. Heath after Reynolds. London: Henry Baldwin, for Charles Dilly, 1791, 2 vols., 1st edition; Rosenbach Company.....$5,250

58—Boswell, James. *No Abolition of Slavery; or, the Universal Empire of Love: A Poem.* London: printed for R. Faulder, 1791, 1st edition; Edgar H. Wells and Co., Inc., $1,050

72—Bronte, Charlotte. *Jane Eyre.* An Autobiography. Edited by Currer Bell. London; Smith, elder and Co., 1847, 3 vols. 1st edition, Mr. Alwin J. Scheuer.....$3,600

73—Bronte, Charlotte. *Jane Eyre: An Autobiography.* By Currer Bell. London: Smith, Elder and Co., 1848, 3 vols.; 2nd edition, the first to be dedicated to Thackeray. With autograph letter from Thackeray, his first expression of appreciation of the dedication, to Mr. W. S. Williams of the publisher's firm, and autograph letter of Charlotte Bronte describing her first meeting with Thackeray, to Ellen Nussey, December 10, 1849; Rosenbach Company.....$3,300

81—Bronte, Charlotte, Emily and Anne. *Poems.* By Currer, Ellis and Acton Bell. London: Aylott and Jones, 1846. 1st edition, Charlotte Bronte's own copy, with her autograph on flyleaf; Rosenbach Company.....3,600

84—Browning, Elizabeth Barrett. *The Battle of Marathon. A Poem.* London: printed for W. Lindsell, 1820, 1st edition; Rosenbach Company.....$17,500 (Barnet J. Beyer, Inc. underbidder up to $17,250.)

88—Browning, Elizabeth Barrett. *Poems.* London: Edward Moxon, 1844, 2 vols., 1st edition, autograph presentation copy; Mr. Walter M. Hill.....$1,100

95—Browning, Elizabeth Barrett. Autograph manuscript note-book containing 55 pp. of prose and poetic compositions; Mr. Gabriel Wells.....$2,200

101—Browning, Robert. *Pauline; A Fragment of a Confession.* London; Saunders and Otley, 1833, 1st edition of Browning's first publication, in original state; Barnet J. Beyer, $16,000 (James F. Drake, Inc., underbidder up to $15,500.)

102—Browning, Robert. *Paracelsus.* London: Effington Wilson, 1835, 1st edition, with marginal and interlinear corrections in Browning's autograph. Presentation copy; Mr. Gabriel Wells.....$2,900

103—Browning, Robert. *Sordello.* London: Edward Moxon, 1840. 1st edition; Rosenbach Company.....$1,000 Rosenbach Company.....$1,00

104—Browning, Robert. *Stafford: An Historical Tragedy.* London: Longman, Rees, etc., 1837. Presentation copy of the 1st edition with pencil corrections and notations in Browning's autograph; Mr. Walter M. Hill, $1,000

105—Browning, Robert. *Bells and Pomegranates.* London: Edward Moxon, 1841-6. Author's copy, inscribed by him, comprising 1st edition of all the parts; Mr. Charles Sessler $2,100

110—Browning, Robert. *The Ring and the Book.* London: Smith, Elder and Co., 1868-9. 4 vols., 1st edition. Presentation copy to Rossetti; Rosenbach Company.....$2,500

114—Browning, Robert. *Red Cotton Night-Cap Country; or, Turf and Towers.* London: Smith, Elder & Co., 1873. Author's proof copy of the first edition, containing Browning's autograph corrections and name substitutions; Mr. Walter M. Hill.....$2,200

131—Bryant, William Cullen. *Popular Considerations on Homoeopathia: Delivered before New York Homoeopathic Society, December 23, 1841.* New York: Published by Wm. Radde, (1841). 1st edition; Barnet J. Beyer.....$1,100

137—Burney, Francis, Madame d'Arblay. *Evelina, or a Young Lady's Entrance into the World.* London: printed for T. Lowndes, 1778, 3 vols., 1st edition; Rosenbach Company, $5,800

141—Burns, Robert. *Poems, Chiefly in the Scottish Dialect.* Kilmarnock: printed by John Wilson, 1786, 1st "Kilmarnock" edition. Inserted is a page of ms. in the handwriting of the author; order.....$6,750

149—Burns, Robert. *Poems, Chiefly in the Scottish Dialect.* 2nd edition. Photograph portrait of Burns after Nasmyth in 1st volume, and engraved portrait after Nasmyth in 2nd. Edinburgh: printed for T. Cadell and William Creech, 1793, 2 vols. Presentation copy to John M'Murdo; Rosenbach Company. $23,500 (Barnet J. Beyer, underbidder up to $23,000)

152A—Burton, Sir Richard F. *"The Kasidah of Haji Abdu El-Yezdi.* Translated and annotated by his Friend and Pupil, F. B. London: privately printed, (1880). 1st issue of the 1st privately printed edition; James F. Drake, Inc.....$1,000

153—Burton, Robert. *The Anatomy of Melancholy,* etc. At Oxford: printed by John Litchfield and James Short, 1621. 1st edition: Barnet J. Beyer.....$2,250

154—Butler, Samuel. *Hudibras.* The First Part. Written in the time of the late ward. Device. London: printed by J. G. for Richard Marriot, 1663. 1st authorized edition of Part I.

Hudibras. The Second Part. By the Author of the First. Device. London: printed by T. R. for John Marty, and James Allestry. 1664. 1st edition.

Hudibras. The Third and last Part. London: printed for Simon Miller, 1678. 1st edition: Mr. Alwin J. Scheuer.....$2,550

170—Butler, Samuel. The author's letter press copy of the original manuscript of *Erewhon Revisited.* 271 leaves, with additions and corrections. Laid in is autographed photograph of the author; Barnet J. Beyer..$2,700

173—Byron, Lord. Autograph manuscript of his "Childish Recollections," written on 27 pp.; Mr. Gabriel Wells.....$4,400

176—Byron, Lord. *Poems on Various Occasions.* Newark: printed by S. & J. Ridge, 1807. 1st edition. Presentation copy to "Augusta" Mr. Gabriel Wells.....$3,000

181—Byron, Lord. Original autograph manuscript of *Childe Harold's Pilgrimage.* Canto Three. stanzas. I, II, III, CXV. CXVI. CXVII, CXVIII; Mr. Gabriel Wells..$3,250

183—Byron, Lord. *Childe Harold's Pilarimage. A Romaunt.* Cantos One and Two. London: printed for John Murray, 1812. Presentation copy to W. J. Bankes, 1st edition; Mr. Gabriel Wells.....$5,100

187—Byron, Lord. *Waltz: an Apostrophic Hymn.* By Horace Hornem, Esq., London: printed for Sherwood, Neely, and Jones, 1813. 1st edition; Mr. Gabriel Wells.....$8,250

195A—Byron, Lord. *On John William Rizzo Hoppner Born at Venice on the eighteenth of January, 1818.* (Colophon) printed in the Seminary of Padua, (1818); Mr. Alwin J. Scheuer.....$1,400

204—Byron, Lord. A. L. s., 2 pp. Ra (venna) 10.30.1820. To John Murray. The ms. of the suppressed 61st stanza of Canto V of *Don Juan;* Mr. Gabriel Wells.....$1,400

205—Byron, Lord. The original autograph manuscript of Cantos XIV and XV of *Don Juan.* Written on 49 royal folis pp., signed; Mr. Gabriel Wells.....$20,000 (Barnet J. Beyer, Inc. underbidder up to $19,500)

206—Byron, Lord. The original autograph manuscript of *The Dream,* written on 14pp., printed copy of the poem page for page with the ms., the ms. inlaid and bound opposite Barnet J. Beyer.....$8,250

207—Byron, Lord. The complete autograph ms. of *Marino Faliero, Doge of Venice,* including the dedication letter to Douglas Phinnaird, the 9 page preface and two letters to John Murray, the publisher, in relation to the ms. The tragedy occupies 142 pp.; Rosenbach Company.....$27,000 (Mr. Gabriel Wells underbidder up to $26,000)

230—Carlyle, Thomas. *Sartor Resartus.* In Three Books. Reprinted for the Friend: from Fraser's Magazine. London: James Fraser, 1834. Privately printed 1st edition. Autographed presentation copy; Barnet J. Beyer.....$3,500

240—Carroll, Lewis. Alices Adventures in Wonderland. 42 illustrations by John Tenniel. London: Macmillan and Co., 1865. 1st edition; Rosenbach Company.....$10,000

241—Carroll, Lewis. Alice's Adventures in Wonderland, 42 illustrations by Tenniel. London: Macmillan and Co., 1866. 1st published edition, presentation copy to Una Taylor; Brick Row Book Shop, Inc.....$2,700

262—Clemens, Samuel L. Original autograph ms. of *At the Shrine of St. Wagner.* 38 pp.: Mr. Robert H. Dodd.....$3,100

270—Coleridge, Samuel Taylor. *Poems.* (Colophon): printed by Law and Gilbert, St. John's Square, London, (1798). 1st edition, privately printed; Mr. Alwin J. Scheuer.....$1,700

272—Coleridge, Samuel Taylor. *Remorse.* London; printed for W. Pople, 1813, 1st edition. Prologue by Charles Lamb, and Laml autograph; Barnet J. Beyer.....$1,850

282—Coleridge, Samuel Taylor. Hoffbauer (J.H.) *Der Mensch in allen Zonen der Erde.* Leipzig: Wilhelm Engelmann, 1832. Notes in the Coleridge autograph; Edgar H. Wells & Co., Inc.....$1,150

286—Conrad, Joseph. Original autograph manuscript of *Youth.* 42 pp. Ms. title is *A Voyage;* Brick Row Book Shop, Inc.....$2,800

288—Conrad, Joseph. Original autograph manuscript of *Under Western Eyes.* 1,351 pp.; Brick Row Book Shop, Inc.....$7,250

289—Conrad, Joseph. Original first typed copy of the manuscript of *Victory,* 636 pp.; Mr. Richard Gimbel.....$4,000

290—Conrad, Joseph. Original autograph ms. of an *Admiralty paper.* 30 pp., unpublished. Signed in full; Brick Row Book Shop, Inc., $1,450

292—Conrad, Joseph. Original autograph ms. of *One Day More.* 60 pp., Brick Row Book Shop, Inc.....$1,200

306—Cruikshank, George. *Points of Humour.* 10 copperplates and 8 woodcuts, the copperplates in 2 states, one India proofs, the other in colors, inlaid to size, the woodcuts on India paper. 1823; *Points of Humour.* Part II. 10 copperplates and 12 woodcuts the plates in 2 states. India proofs and in colors; the wood cuts on India paper. 1824. London: published by C. Baldwyn, 2 vols. 1st edition of both parts, 1st issue of 1st part. Colored plates in both in 1st state. The Bruton-Douglas-Truman Copy; Mr. Charles Sessler.....$1,850

311—Cruikshank, George. *My Sketch Book.* Title-page and 36 plates in color by the author. London: published for the artist. (1833-5) 1st issue of the 1st edition of all parts; Mr. Charles Sessler.....$1,050

316—Cruikshank, George. *The Fairy Library.* Complete set. London, 1853-64. 6 vols. 1st issue of 1st edition of each volume, with 2nd issue of *Cinderella* and *Puss in Boots.* Autograph presentation copies of each title in the library, with four extra proof plates for *Puss in Boots,* and some original pencil sketches for this work, with a list of plates by the author inserted; Mr. Alwin J. Scheuer..$3,200

346—Defoe, Daniel. *The Life and Strange Surprizing Adventures of Robinson Crusoe, of York, Mariner,* etc. Written by Himself. Engraved frontispiece by Clark and Pine. London: printed for W. Taylor, 1719. 1st edition; *The Farther Adventures of Robinson Crusoe,* etc. London: printed for W. Taylor. 1719. 1st edition. *Serious Reflections of Robthe Life and Surprising Adventures of Robinson Crusoe,* etc. London: printed for W. Taylor, 1720, 1st edition. Together, 3 vols.. James R. Drake, Inc.....$11,500

353—Defoe, Danies. (L.s., with a signed postscript, 3 pp. Edinburgh, August 3, 1708. To the Lord Treasurer (Godolphin), while the writer was on a secret mission for the English Government; Barnet J. Beyer..$2,200

356—De Quincy, Thomas. *Confessions of an English Opium-Eater.* London: printed for Taylor and Hessey, 1822. 1st edition: Mr. Alwin J. Scheuer.....$1,750

360—Dickens, Charles. The original license granted by the Archbishop of Canterbury for the marriage of Charles Dickens and Catherine Thomson Hogarth, a minor, at St. Luke's, Chelsea; Signed by John Moore, registrar, March 29, 1836. Also an A.L.s of 3 pp., dated May 22, 1858 to Professor Felton, of New York, from Tavistock House, stating that the writer and his wife have agreed upon a separation: Rosenbach Company....$3,900

364—Dickens, Charles. *The Posthumous Papers of the Pickwick Club.* Illustrations by Seymour, Buss and "Phiz." London: Chapman and Hall, 1836-7. Perfect 1st issue, containing the original 20 parts in nineteen original wrappers; Mr. Alwin J. Scheuer....$28,000 (A private party was the underbidder up to $27,500)

365—Dickens, Charles. *The Posthumous Papers of the Pickwick Club.* Edited by "Boz." Illustrations by Seymour and "Phiz." London: Chapman and Hall, 1836-7. The original 20 parts in 19 original wrappers. 1st edition. Presentation copy; James F. Drake Inc.....$3,600

367—Dickens, Charles. Original wash drawing by Hablot K. Browne, for the frontispiece of *Pickwick Papers.* 8 x 5 in.; Barnet J. Beyer $6,500

368—Dickens, Charles. Original wash drawing by Robert Seymour, for *Pickwick Papers.* "Mr. Pickwick in chase of his hat." 5 x 4 in.; Barnet J. Beyer.....$4,200

369—Dickens, Charles. Original wash drawing by Robert Seymour for *Pickwick Papers.* "Mr. Winkle soothes the refractory steed." 5 x 4 in.; Mr. Richard Gimbel.....$6,200

370—Dickens, Charles. Original wash drawing by Hablot K. Browne, for *Pickwick Papers,* "The First Interview with Mr. Sergeant Snubbin." 6½ x 5 in. On it Dickens has written a criticism; Mr. Richard Gimbel, $7,500

371—Dickens, Charles. Original wash drawing by Hablot K. Browne, for *Pickwick Papers.* "Mr. Winkle returns under extraordinary circumstances." 7 x 5¼ in. Criticisms by Dickens on upper margin; Barnet J. Beyer, $5,000

372—Dickens, Charles. Original drawing by Hablot K. Browne, for *Pickwick Papers,* "The Warden's Room." 6 x 4¼ in. Note by Dickens on margin almost all trimmed away; Barnet J. Beyer.....$3,750

376—Dickens, Charles. *The Village Coquettes: A Comic Opera.* In Two Acts. Colored plate by Pailthorpe inserted. London: Richard Bentley, 1836. 1st edition. Dedication copy presented to J. P. Harley by Charles Dickens; Mr. Charles Sessler.....$3,100

379—Dickens, Charles. *The Posthumous Papers of the Pickwick Club.* 43 illustrations by Seymour and Phiz. London: Chapman and Hall, 1837. 1st edition. Autograph presentation copy from the author to Mr. Salmon; Mr. Gabriel Wells.....$4,000

381—Dickens, Charles. *Sketches by Boz Illustrative of Everyday Life and Every-day People.* 40 illustrations by Cruikshank. 1st octavo edition. London: Chapman and Hall, 1837; Mr. Walter M. Hill.....$1,850

382—Dickens, Charles. *The Strange Gentleman; A Comic Burletta, in Two Acts.* By "Boz." With genuine frontispiece by "Phiz." London: Chapman and Hall, 1837; Rosenbach Company.....$10,500

388—Dickens, Charles. The original ms. of 3 pages of *Oliver Twist* foliated 17, 18 and 23, beginning Chapter Tenth. 3 pp. James F. Drake, Inc.....$8,500

391—Dickens, Charles. The Life and Adventures of Nicholas Nickleby. Illustrations by Phiz. London: Chapman and Hall, 1839. 1st edition, autograph presentation copy from the author: Mr. Gabriel Wells.....$4,600

394—Dickens, Charles. *Barnaby Rudge; A tale of the Riots of 'Eighty.* Illustrations by Cattermole and Browne. London: Chapman and Hall, 1841. Edition of the separate issue. Autograph presentation copy from the author: Barnet J. Beyer.....$8,500

395—Dickens, Charles. Four original watercolor drawings by Hablot K. Browne ("Phiz"), being illustrations to Charles Dickens' *Barnaby Rudge;* Barnet J. Beyer.....$1,200

397—Dickens, Charles. *American Notes for General Circulation.* London: Chapman and Hall, 1842. 2 Vols. 1st edition, earliest issue. Autograph presentation copy from the author; Mr. Jerome Brooks.....$4,000

398—Dickens, Charles. *The Old Curiosity Shop and Other Tales.* Illustrations by Cattermole, Browne, and Sibson. Philadelphia, Lea and Blanchard, 1842. Autograph presentation copy from the author; James F. Drake, Inc.....$1,600

399—Dickens, Charles. *Oliver Twist.* Illustrations by Cruikshank. Philadelphia: Lea

(*Continued on page* 11)

AAA

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Kern Library Sale Breaks Many Records

(*Continued from page* 10)

and Blanchard, 1842. Autograph presentation copy from the author to Professor Felton; James F. Drake, Inc.,.....$1,300

400—Dickens, Charles. *A Christmas Carol.* Illustrations in color and woodcuts by John Leech. London: Chapman and Hall, 1843. 1st issue of the 1st edition, with yellow end-papers. An A.L.s. from the author to Thomas Mitton, from Devonshire Terrace, Dec. 27, 1843, re above book; James F. Drake, Inc.....$1,050.

401—Dickens, Charles. *A Christmas Carol.* Illustrations and woodcuts by John Leech. London: Chapman & Hall, 1843. 1st edition, 2nd issue. Autograph presentation copy from the author to Frederick Salmon; James F. Drake, Inc.....$2,550

402—Dickens, Charles. A Complete Set of the *Christmas Books.* Ills. by Leech, Doyle, Maclise, Stanfield and others. London, 1843-8; 1st issue of 1st edition of each of 5 vols.; Mr. Jerome Brooks.....$1,600

405—Dickens, Charles. *A Christmas Carol.* Colored plates and woodcuts by John Leech. London: Chapman & Hall, 1844. Trial issue of 1843, December; Mr. P. C. Calboun, $1,150

408—Dickens, Charles. *The Chimes:* etc. Ills. by Maclise, Leech, Stanfield and Doyle. London: Chapman & Hall, 1845. 1st issue of 1st edition. Autograph presentation copy from the author to the consul general of France; James F. Drake, Inc.....$1,650

409—Dickens, Charles. *The Adventures of Oliver Twist.* 24 ills. on steel by Cruikshank. London: published for the author, by Bradbury & Evans, 1846. 1st octavo edition and the 1st in parts; James F. Drake, Inc., $1,650

410—Dickens, Charles. *The Battle of Life.* Ills. by Maclise, Leech, Doyle and Stanfield. London: Bradbury & Evans, 1846. 1st edition, 3rd issue; Rosenbach Company..$1,000

411—Dickens, Charles. *The Battle of Life.* Ills. by Maclise, Doyle, Leech, etc. London: Bradbury & Evans, 1846. 1st edition, 4th issue. Autograph presentation copy from the author to Joseph Valckenberg; Barnet J. Beyer, $2,100

412—Dickens, Charles. *The Cricket on the Hearth.* Ills. by Leech, Doyle, Stanfield, etc. London: Bradbury & Evans, 1846. 1st issue of 1st edition. Presentation copy from Dickens to Cruikshank; Rosenbach Company, $5,000

413—Dickens, Charles. *Pictures from Italy.* The vignette illustrations on wood by Samuel Palmer. London: published for the author by Bradbury & Evans, 1846. 1st edition. Autograph presentation copy from the author to Douglas Jerrold; Mr. Walter M. Hill, $5,000

415—Dickens, Charles. *The Posthumous Papers of the Pickwick Club.* Frontispiece from design by C. R. Leslie, London: Chapman and Hall, 1847. 1st popular edition, autograph dedication copy to Sergeant Talfourd; Barnet J. Beyer.....$2,300

417—Dickens, Charles. *The Haunted Man and the Ghost's Bargain.* Ills. by Dalziel, Williams, etc. London: Bradbury & Evans, 1848. 1st edition, 2nd issue. Autograph presentation copy from the author to Ainsworth; Mr. Walter M. Hill.....$6,750

419—Dickens, Charles. *The Personal History of David Copperfield.* Ills. by H. K. Browne. London: Bradbury & Evans, 1850. 1st issue of 1st edition. Autograph presentation copy from the author to James Macgregor; Mr. Richard Gimbel.....$2,000

422—Dickens, Charles. *Bleak House.* Ills. by H. K. Browne. London: Bradbury and Evans, 1853. 1st edition. Autograph presentation copy from the author to Augustus Egg; Mr. Jerome Brooks.....$1,600

423—Dickens, Charles. *A Child's History of England.* Frontispiece in each volume. London: Bradbury & Evans, 1853-1853-1854. 3 vols. 1st edition of vols. 2 and 3, vol. 1 bearing date of the year following date of issue. Autograph presentation copy from the author; James F. Drake, Inc.....$6,250

425—Dickens, Charles. *Little Dorrit.* Ills. by H. K. Browne. London, Bradbury & Evans, 1857. 1st edition, 1st issue. Autograph presentation copy from the author to Miss Burdett Coutts; Mr. Jerome Brooks..$4,400

432—Dickens, Charles. *A Tale of Two Cities.* Ills. by H. K. Browne. London: Chapman and Hall, 1859. 1st issue of 1st edition. Letter by H. K. Browne is laid in. To "My dear Walter," undated. Re his quarrel with the author; Mr. Alwin J. Scheuer.$1,700

433—Dickens, Charles. *A Tale of Two Cities.* Ills., by H. K. Browne. London: Chapman and Hall, 1859. 1st edition and 1st issue. Autograph presentation copy from the author to Dr. Elliotson; Mr. Gabriel Wells..$10,250

434—Dickens, Charles. *A Curious Dance Round a Curious Tree.* London, 1860. 1st edition and 1st issue, with 10 pages of the original ms. in Dickens' handwriting; James F. Drake, Inc.....$9,000

436—Dickens, Charles. *Great Expectations.* London: Chapman and Hall, 1861. 1st edition, 3 vols., Rosenbach Company....$3,500

437—Dickens, Charles. *Great Expectations.* London: Chapman and Hall, 1861. 3 vols. Autograph presentation copy from the author to John Day; Mr. Richard Gimbel....$1,100

439—Dickens, Charles. *The Uncommercial Traveller.* London: Chapman and Hall, 1861. 1st edition. Autograph presentation copy to Milkie Collins; Mr. Walter M. Hill..$4,750

442—Dickens, Charles. *Our Mutual Friend.* Ills. by Marcus Stone. London: Chapman and Hall, 1865. 2 vols. 1st edition. Autograph presentation copy from the author to Miss Eden. Also A.L.s. from the author to Miss Eden praying her acceptance of the accompanying 2 vols.; Mr. Gabriel Wells, $3,000

444—Dickens, Charles. *The Gad's Hill Gazette.* 9 nos. together with 2 supplements and 4 letters, 3 signed, from Henry Fielding Dickens. The issues are dated July 22, July 29, August 26—with supplement, December 30, 1865; January (6), January (13), January (20), January (27)—with supplement, and February 3, 1866 (last number issued); Mr. Walter M. Hill.....$1,900

447—Dickens, Charles. Original autograph ms. 1 p., being the 1st page of Act I, Scene II, of O Thello, a travesty upon Shakespeare's tragedy. (1832-3) Earliest preserved ms. of the author; Rosenbach Company.....$3,900

448—Dickens, Charles. Book of Memoranda. 28 pp. From 1855 to the close of his life, containing suggestions for plots, names, dialogues, etc., used in his novels up to and including his unfinished *Edwin Drood;* Rosenbach Company.....$15,000

453—Dickens, Charles. A.L.s., (initials), 2 pp. Boulogne, 27 July, 1853. To William H. Wills. Sending him "copy" for *Housenold Words.* Re the "Fairy" controversy. *Frauds upon the Fairies,* article in *Household Words* of October 1, 1853, by Dickens, *Whole Hogs* article by Dickens in *Household Words* of August 23, 1851. 8 small 4to pamphlet by Cruikshank entitled *A Letter from Hop-O-My-Thumb to Charles Dickens, Esq. upon 'Frauds upon the Fairies,' 'Whole Hogs,' etc.,* autographed presentation copy to Dr. Elliotson from Cruikshank; Mr. Walter M. Hill.....$2,000

462—(Dickens, Charles) Carlyle, Thomas. *The French Revolution: A History.* London. Chapman and Hall, 1857. 2 vols. Formerly belonging to Charles Dickens and by him presented to Edmund Yates. Inscribed and autographed by Dickens; Mr. Walter M. Hill, $3,100

470—Dickens, Charles, and Collins, Wilkie. The original and complete ms. of *The Perils of Certain English prisoners and their treasure. in Women, Children, Silver and Jewels.* In laid is letter from Dickens to Collins, presenting the volume to him; Mr. Charles Sessler.....$15,000

477—Donne, John. *Poems.* By J. D. With Elegies on the Autnor's Death. London: printed by M. F. for John Marriot, 1633. 1st collected edition; Rosenbach Company, $1,[illegible]

499—Eliot, George. A collected set of first editions of the works of George Eliot. Together 38 volumes. Edinburgh and London, 1858-1919; Mr. Alwin J. Scheuer.....$2,700

509—Fielding, Henry. *The History of the Adventures of Joseph Andrews, and his Friend Mr. Abraham Adams.* London: printed for A Millar, 1742. 2 vols. 1st edition; Barnet J. Beyer.....$1,750

511—Fielding, Henry. *The History of Tom Jones, a Foundling.* London: printed for A. Miuar, 1749, 6 vols. 1st issue of 1st edition; Rosenbach Company.....$29,000 (Mr. Gabriel Wells underbidder up to $28,500)

512—Fielding, Henry. *The History of Tom Jones, a Foundling.* London: printed for A. Millar, 1749. 6 vols., 1st edition, 2nd issue; Rosenbach Company.....$1,700

520—Fielding, Henry. Original autograph ms. of *Of Outlawry in Criminal Cases.* 18 folio pp.; Rosenbach Company.....$6,700

522—Fitzgerald, Edward. *Rubaiyat of Omar Khayyum, the Astronomer Poet of Persia.* Translated into English Verse. London: Bernard Quaritch, 1859. 1st edition; James F. Drake, Inc.....$8,000

531—Franklin, Benjamin. Cicero, Marcus Tullius. *Cato Major,* etc. Philadelphia: printed and sold by B. Franklin, 1744. 1st issue of 1st published translation of any classic in America; Rosenbach Company.....$1,150

547—Gibbon, Edward. The History of the Decline and Fall of the Roman Empire. London: printed for W. Strahan and T. Cadell, 1776-88. 6 vols. 1st edition; Brick Row Book Shop, Inc.....$3,900

552—Gissing, George Robert. *The Unclassed.* London: Chapman and Hall, 1884. 3 vols. 1st edition. Autograph presentation copy from the author to Theodore Watts-Dunton; Mr. Walter M. Hill.....$1,100

562—Goldsmith, Oliver. *The Citizen of the World,* etc. London: printed for J. Newbery, 1762. 2 vols. 1st edition; Mr. Alwin J. Scheuer.....$3,100

568—Goldsmith, Oliver. *The Mystery Revealed;* etc. London: printed for W. Bristow, 1742 (1762) 1st edition, 1st issue; Mr. Perkins, $4,500

569—Goldsmith, Oliver. *The Traveller,* etc. London: printed for J. Newbery, 1764. One of the 2 known copies with this imprint antedating the regular 1st edition; with 4 pp. of dedication; Rosenbach Company....$5,500

573—Goldsmith, Oliver. *The Vicar of Wakefield,* etc. Salisbury: printed by B. Collins, for F. Newbery, 1766. 2 vols. 1st issue of 1st edition. Presentation copy; Brick Row Book Shop, Inc.....$6,600

578—Goldsmith, Oliver. *The Deserted Village, a Poem.* London; printed for W. Griffin, 1770. One of the 3 printings of the 1st privately printed edition, with the half-title; James F. Drake, Inc.....$1,200

579—Goldsmith, Oliver. *The Deserted Village, A Poem.* London: printed for W. Griffin, 1770. One of 3 printings of the 1st privately printed edition, and entirely different from the other two. With dedication leaf; Mr. Charles Sessler.....$3,900

581—Goldsmith, Oliver. *The Deserted Village, A Poem.* Vignette on title-page by Isaac Taylor, London: printed for W. Griffin, 1770. 1st published edition; Mr. Alwin J. Scheuer, $4,200

588—Goldsmith, Oliver. *She Stoops to Conquer,* etc. London: printed for F. Newbery, 1773. 1st issue of 1st edition, original wrappers, uncut; Rosenbach Company.....$8,000

592—Goldsmith, Oliver. *The Haunch of Venison, a Poetical Epistle to Lord Clare.* With a head of the author drawn by Henry Bunbury, and etched by Bretherton. London: printed for G. BeKarsley, 1776. 1st edition, uncut; Rosenbach Company.....$5,500

596—Goldsmith, Oliver. The autograph ms. of Oliver Goldsmith's translation of *Vida's Scacchia, or Chess.* 34 pp., small pp., small 4to.; Mr. Perkins.....$27,000 (Mr. Charles Sessler underbidder up to $26,500)

597—Goldsmith, Oliver. A.L.s., 1 p. Undated. Endorsed in pencil "To Mrs. Johnson;" Barnet J. Beyer.....$2,100

598—Goldsmith, Oliver. Autograph letter in the third person, 1 p. Undated. To Mr. J. Craddock. In regard to an engagement with him; Barnet J. Beyer.....$3,100

601—Gray, Thomas. *An Elegy Wrote in a Country Church Yard.* Two broad stripes of the emblems of Death on the title-page. London: printed for R. Dodsley, 1751. 1st edition; Mr. Charles Sessler.....$12,000

603—Gray, Thomas. *Odes.* Vignette on title-page. Printed at Strawberry-Hill, for R. and J. Dodsley, 1757. 1st edition, uncut. Broadside poem by Garrick laid in; Mr. Alwin J. Scheuer.....$1,250

612—Hallam, Arthur Henry. Poems by A. H. Hallam. London: printed by Littlewood and Co., n. d. (1830). Privately printed 1st edition. Autograph presentation copy from the author, with autograph letters; Edgar H. Wells & Co., Inc.....$1,000

615—Hardy, Thomas. *Desperate Remedies.* London: Tinsley Brothers, 1871. 3 vols. 1st edition; Mr. Alwin J. Scheuer.....$4,800

619—Hardy, Thomas. Original autograph ms. of a portion of *A Pair of Blue Eyes,* on 100 pp.; Barnet J. Beyer.....$34,000 (Mr. Walter M. Hill underbidder up to $33,000)

626—Harvy, Thomas. *A Laodicean; or, The Castle of the De Stancys.* London: Sampson Low, Marston, etc., 1881. 3 vols. Earliest issue of 1st edition; James F. Drake, Inc., $2,000

633—Hardy, Thomas. *Wessex Tales.* London: Macmillan and Co., 1888. 2 vols. 1st edition. Autograph presentation copy from the author to Frederic Harrison; Mr. Walter M. Hill, $2,800

642—Hardy, Thomas. *The Well-Beloved.* With an etching by H. Macbeth-Raeburn and map of Wessex. London: Osgood, McIlvaine and Co., (1897). 1st edition. Autograph presentation copy from the author; Brick Row Book Shop, Inc.....$1,200

644—Hardy, Thomas. *Wessex Poems and Other Verses.* With 30 ills. by the author, (London and New York: Harper & Brothers, 1898). 1st edition. Autograph presentation copy from the author to Pearl Craigie; Brick Row Book Shop, Inc.....$1,250

646—Hardy, Thomas. *Jude the Obscure.* With a map of Wessex. London: Macmillan and Co., 1905. Inscribed by Hardy on the fly-leaf is a note concerning the criticisms of this book; Barnet J. Beyer.....$4,100

647—Hardy, Thomas. *The Dynasts.* London: Macmillan and Co., 1903-6-8. 3 vols. 1st issue of 1st edition, with title-page of 1st vol. dated 1903; George J. C. Grasberger, Inc., $1,850

662—Hardy, Thomas. Complete autograph ms. of *The Tramp's Tragedy,* on 5 pp.; Barnet J. Beyer.....$3,200

665—Hardy, Thomas. Complete autograph ms. of *The Doctor's Legend,* on 16 pp.; Barnet J. Beyer.....$2,600

664—Hardy, Thomas. Complete autograph ms. of *Night in a Suburb.* (*Near Tooting Common.*) 2 pp. dated Sept. 1911; Barnet J. Beyer, $2,600

670—Hawthorne, Nathaniel. *Laws of Bowdoin College, in the State of Maine.* Brunswick: printed by Joseph Griffin, 1824. The author's copy, with his autograph; Edgar H. Wells & Co., Inc.....$1,025

671—Hawthorne, Nathaniel. *Fanshawe, a Tale.* Boston: Marsh & Capen, 1828. 1st edition of the author's first book, published anonymously at his expense and suppressed by him. Susan D. Manning's copy; Mr. Alwin J. Scheuer, $4,750

672—Hawthorne, Nathaniel. *The Scarlet Letter. A Romance.* Boston: Ticknor, Reed and Fields, 1850. 1st issue of 1st edition. Mr. George J. C. Grasberger, Inc.....$1,125

678—Herbert, George. *The Temple.* Title within ornamental border. Cambridge: printed by Thom. Buck, and Roger Daniel, printers to the Universitie, 1633. 1st dated edition; Mr. Alwin J. Scheuer.....$1,500

680—Heywood, John. *The Spider and the Flie.* Woodcut border on title-page and numerals full-page and smaller woodcuts throughout. Imprinted at London in Flete Strete by Tho. Powell, 1556, 1st edition; James F. Drake, Inc.....$1,300

708—Johnson, Samuel. *London: A Poem. In Imitation of the Third Satire of Juvenal.* London: printed for R. Doddesley, 1738. 1st edition; Mr. Alwin J. Scheuer....$4,000

715—Johnson, Samuel. *The Vanity of Human Wishes.* London: printed for R. Dodsley, 1749. 1st edition; Mr. Alwin J. Scheuer, $1,050

717—Johnson, Samuel. Original autograph ms. of a portion of the *Dictionary of the English Language.* 1 p.; Mr. Charles Sessler.$11,000

719—Johnson, Samuel. *The Prince of Abissinia. A Tale.* London: printed for R. and J. Dodsley, 1759. 2 vols. 1st edition and the author's copy which he presented to Samuel Richardson; Brick Row Book Shop, Inc.....$5,800

723—Johnson, Samuel. Mr. Johnson's Preface To his Edition of Shakespeare's Plays. London: printed for J. and R. Tonson, H. Woodfall, etc., 1765. 1st edition, uncut; Rosenbach Company.....$4,000

727—Johnson, Samuel. *A Journey to the Western Islands of Scotland.* London: printed for W. Strahan; and T. Cadell, 1775, 1st edition, 2nd issue, uncut; Mr. Alwin J. Scheuer.....$1,300

735A—Johnson, Samuel. *The Lives of the Most Eminent English Poets, with Critical Observations on their Works.* Portrait of the author by Trotter after Reynolds. London, 1781. 4 vols. 1st edition. Mrs. Thrale's copy bearing her autograph signature and on margins of 479 pp. she has written 578 ms. annotations; James F. Drake, Inc.....$4,700

738—Johnson, Samuel. Original ms. contract, signed by Samuel Johnson, 1 p., dated April 1, 1751, granting to Edward Cave the right to publish a 12mo edition of *The Rambler;* Brick Row Book Shop, Inc.....$1,800

739—Johnson, Samuel. Complete autograph ms., signed and entitled *The Sugar Cane,* &c. 2pp. A review of Dr. Granger's *Sugar Cane;* Rosenbach Company.....$1,100

740—Johnson, Samuel. A.L.s., 3 pp. London, March 8, 1758. To Dr. Burney, father of Fanny Burney. Re the writer's proposed edition of Shakespeare; Barnet J. Beyer..$2,600

741—Johnson, Samuel. A.L.s., 3 pp. London, July 5, 1783. To Mrs. Thrale. About Gray's *Elegy;* Mr. Charles Sessler.....$5,500

744—Jonson, Benjamin. The Workes of Benjamin Jonson. Engraved title-page by William Hole. Imprinted at London by Will Stansby, 1616. 3 vols. 1st collected edition and 1st issue; Mr. Walter M. Hill..$1,250

748—Jonson, Benjamin. *The Works of Ben Jonson, Which were formerly Printed in Two Volumes, are now Reprinted,* etc. Engraved portrait of Jonson by W. Elder. London, printed by Thomas Hodgkin, for H. Herringman, E. Brewster, T. Bassett, R. Chiswell, M. Wotton, G. Conyers, 1622. Alexander Pope's copy, with his autograph signature on the title page. On front and back fly-leaves is the beginning of a concordance to this volume, written in Pope's hand; Mr. Charles Sessler.....$2,500

113 Dickens items totalled $252,540.
37 Oliver Goldsmith items totalled $80,840.
15 Henry Fielding items totalled $53,065.
8 Thomas Gray items totalled $15,695.
57 Thomas Hardy items totalled $68,438.
36 Samuel Johnson items totalled $50,650.

AUCTION REPORTS

PULITZER FURNISHINGS

American Art Association—Furniture, bronzes, tapestries, European porcelains and objects of art, the collection of the late Joseph Pulitzer and the late Kate Davis Pulitzer, were sold by order of the executors on January 8th and 9th. The grand total for the sale was $69,428.00. Important items and their purchasers follow:

273—Pair of Vienna white porcelain groups mounted in cuivre dore, late Louis XVI period; C. S. Gould.....$300

327—Bronze group, "The Broncho Buster," by Frederick Remington; J. Patterson....$2,000

328—Bronze group, "The Rattlesnake in the Path," by Frederic Remington; J. Patterson, $2,100

349—Aubusson silk-woven tapestry, "Les Cueilleurs de Roseaux," XVIIIth century, 8 ft. x 6 ft. 11 in.; L. J. Marion, agent...$2,900

350—Flemish Renaissance hunting tapestry portiere. Late XVIth century Portiere, 11 ft. 4 in. x 12 ft.; valance, 10 ft. x 26 in.; P. W. French and Company.....$2,600

376—Pair of carved walnut side chairs of the Louis XV period; Arnold Seligmann, Rey and Company.....$460

389—Bronze and cuivre dore mantel garniture. Fd. Bertrand, Paris; P. W. French and Company.....$500

398—Carved and gilded three-fold screen in silk-woven Aubusson tapestry, after cartoons by Boucher; height 5 ft. 9½ in.; length extended, 6 ft. 7 in.; M. Aronson.....$1,050

704—Acajou commode, plaqué with porcelain and mounted in cuivre doré. After Guillaume Beneman; Louis XVI style; C. H. Gutradt and Son.....$500

705—Kingwood and thuyawood marqueterie salon table in Louis XV style; D. Bandler.$475

715—Two pairs jade-green satin damask hangings; 11 ft. 5 in. x 5 ft.; C. E. Moran, agent, $350

716—Two pairs jade-green satin damask hangings; 11 ft. 5 in. x 5 ft.; Mrs. A. Bertini, $300

(*Continued on page* 19)



Rare Irish Silver Water Jug made in Cork, 1730, by George Hodder

THE Irish Jug, pictured above, is one of the rare pieces collected by Mr. Robinson. In the Robinson assemblage are included some of the finest creations of English silversmiths—pieces rich in their associations with the families of Old England. All are most reasonably priced.

James Robinson

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THE METROPOLITAN AND MRS. HAVEMEYER

The announcement that the late Mrs. H. O. Havemeyer had willed her art collection to the Metropolitan Museum came as a great surprise. Even those who had been closely associated with her had had no warning of Mrs. Havemeyer's intention and it was generally believed that no gift to the museum was contemplated. There were rumors that Mrs. Havemeyer was not completely in sympathy with the administration of the museum, and it is known that she had recently refused to loan parts of her collection for exhibition there.

It will be some time before the full extent of the gift is known. No catalogue of the collection has ever been made; no visitor has ever seen all of its treasures. Every room of her huge house was filled, every closet. There were priceless things in bureau drawers; trunks richer than pirates' treasure chests were stored in the cellar. Even without the Persian art which was willed to Horace Havemeyer the collection is enormous, tremendously varied, of the finest quality and in many fields it is unrivalled. The pleasant labor of cataloguing and arranging the collection will necessarily be long.

It is unfortunate that the rejoicing which should naturally follow so generous an act is less universal. The fact that a very general fear exists that the museum will fail to make the most of its opportunity is a comment of which that institution cannot be proud. The attitude of the painting department, at least as expressed by its purchases, is not one which would lead anyone to believe that Mrs. Havemeyer's fine Cezannes, the Monets, Courbets, Degas and the Renoir will be cordially and sympathetically received.

The addition of nearly two hundred paintings to the museum collections will probably necessitate some rearrangement. There are paintings now stored on the walls which, like those from the basement soon to be sold, have long since lost any questionable usefulness they might once have had. With the fine things in the museum and the Havemeyer pictures the galleries could present a collection in which there would be few dull moments and the present acreage of boredom could be enormously reduced. It remains to be seen whether Mrs. Havemeyer's gift will act as an inspiration or as a further sedative.

There is, perhaps, too much emphasis placed upon the gift as one to the museum for although it will be housed there, the collection has actually been presented to the public. Its quality is so fine that nothing can destroy it and, whatever its effect upon the museum, it should be of tremendous benefit to the rest of the world. The collection as it stands is a monument to connoiseurship and it is a fine thing that it will be kept intact. As long, therefore, as its treasures are displayed people may learn from them; may come to understand the search for quality which prompts a great amateur of art. And if comparisons should be made between Mrs. Havemeyer's purchases and museum's during the same period they may lead to the awakening of a new spirit in that august but sometimes somnolent institution.



"HEAD OF AN ANGEL" By FRA ANGELICO
Recently purchased from the Sumner Fund by the Wadsworth Atheneum, Hartford

OBITUARY

EMIL FUCHS

Emil Fuchs, famous as a sculptor and painter, committed suicide in his apartment in the Hotel des Artistes on January 13th. Mr. Fuchs, who was sixty-two years old, had suffered from cancer for some years.

The tragedy ended a brilliant career that began when Emil Fuchs was a stripling in Vienna, the city in which he was born August 9, 1866. Even as a boy he found his diversion in drawing and painting, in modeling things in clay, in writing verses and in self-conducted excursions into the enchanting mysteries of music.

So thoroughly was his life devoted to the passions thus early indicated that Mr. Fuchs never married.

"Destiny," wrote the artist in his autobiography *"With Pen, Brush and Chisel,"* published in 1925, "has carried me into many countries. Everywhere I have worked and met interesting people, and what I have beheld has remained imprinted on my memory. The favor of the highest in the land has been bestowed on me; it was my good fortune to meet some of the most exalted. But however great their cordiality have always remembered that no amount of stretching my neck would help me to become a swan, and so I have been content to remain what I am."

His art is represented in America by works in the permanent exhibitions of the Metropolitan Museum of Art, the Cleveland Museum, the Congressional Library, the Brooklyn Museum, the New York Public Library and other places.

Besides the Gold Medal at Munich in 1896 for "Mother Love," the artist received honorable mention at Paris in 1907 and in 1925 won the $1,000 prize for the best head of a girl in the Brown and Bigelow competition in that city.

His work includes sketches and etchings and oils, bronzes and marbles and statuettes in precious metals, medals and medallions, but critics said of him, on the occasion of his first exhibition in New York, at Cartier's a few years ago, that his metier plainly lay in marble.

Mr. Fuchs was a member of the Royal Society of British Artists, the National Sculpture Society and the Architectural League, and was an American citizen, having been naturalized in 1924.

D. C. NOORIAN

Daniel C. Noorian, noted art expert, died at his home, 60 Abington Avenue, Newark, New Jersey, on January 10th, of heart disease, after a half hour's illness, reports *The New York Times.*

Mr. and Mrs. Noorian had returned from a concert and were conversing when Mr. Noorian complained of a pain in his chest. Dr. Sara M. Smalley of 530 Clifton Avenue, was summoned and diagnosed the illness as angina pectoris. The Rev. Dr. Robert Scott Inglis, a neighbor, who is pastor of Third Presbyterian Church, was called in to offer spiritual consolation.

Mr. Noorian was born in Armenia. He came to America in 1886, after forming a friendship with the late William Hayes Ward, whom he met on an expedition that took them through Mesopotamia, where they made archaeological excavations.

Two years after settling in Newark, he headed an expedition of the University of Pennsylvania to Nippur in Babylonia, where he made important discoveries, among them some of the beautiful specimens of ancient glass now in the possession of the Metropolitan Museum.

Mr. Noorian seventeen years ago married Miss Belle Ward, daughter of Robert Ward of South Orange. Meanwhile he established himself as an art dealer at 40 East Fifty-seventh Street, New York. He often was consulted by the late J. P. Morgan, and obtained for him some of his finest rugs and antiques.

Funeral services were held at the house on January 12th.

LONDON LETTER

National Gallery Acquires XIXth Century Portraits
2,000 Guineas for Portrait by Bigg
Mr. A. M. Daniel Takes Office
Modern Art at the Tate Gallery

By LOUISE GORDON-STABLES

As opposed to the steady increase in value of Whistler's work, it is noticeable that quite the opposite state of affairs obtains in the case of the canvases of certain of his famous contemporaries. Both painter and subject might have been expected to provoke enthusiasm when the portrait of Dame Ellen Terry by her first husband, G. F. Watts, came up for sale at Christie's some weeks ago. The firm of W. W. Sampson was prepared, I understand, to go up to 500 guineas for it, but they had no need to go further than 110, and this in spite of the fact that the recent demise of the famous actress was concentrating attention upon the work at the time. They have generously allowed the National Portrait Gallery to acquire it from them at the same sum, in pursuance of their general rule not to take a profit from a national institution. A monochrome portrait of her by John Sargent, which was the original study for the large oil, and which the late Sir Joseph Duveen presented to Millbank after purchase at the Henry Irving Sale, has also been acquired for the Portrait Gallery.

* * *

The fluctuations in price of works by XIXth century painters make an interesting study. Mr. A. C. R. Carter writes in *The Daily Telegraph* respecting the present-day demand for the work of academicians that have been well-nigh forgotten, and specifies a painting by W. Redmore Bigg, whose value of late has been elevated to surprising figures mainly on account of the eagerness which American bidders evince for his portrait groups. His name is unfamiliar to practically all but "the trade," yet Messrs. Colnaghi had to pay as much as 2,000 guineas in order to wrest this example of his work from Mr. Dan Farr of Philadelphia. A few years ago bids for this artist's work barely reached a couple of hundred. There is no doubt that any one, far seeing enough to know on which of the late XVIIIth and early XIXth century painters to make a corner, would be able to reap a substantial harvest from the gamble.

* * *

The beginning of January, Mr. A. M. Daniel has taken up his office as director of the National Gallery in place of Sir Charles Holmes, who has retired. Mr. Daniel has had three years' experience as a trustee of the gallery so that he comes to his post with a good deal of practical knowledge as to what it entails. If the wisdom of the serpent and the gentleness of the dove need to be combined in order to make a successful director, then Mr. Daniels, who is plentifully equipped both with scholarship and with urbanity, should do well in his new capacity. He is regarded as a man of many parts and those who know him well feel that he is going to prove the right man in the right place.

The special exhibitions, which the Tate Gallery is about to organize, of paintings by living artists of note, should do a great deal towards stimulating public interest in current work. Many a man will attend a show exclusively by John, or Orpen, D. Y. Cameron or Wilson Steer, when a heterogenerous collection would leave him cold. Private owners will be called upon to co-operate by lending their possessions to augment those in the public keeping.

* * *

Next week I hope to have news of renewed activities at the galleries to report.

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Hartford Museum Acquires Fragment of Fra Angelico Panel

From the *Bulletin of the Wadsworth Atheneum*

HARTFORD.—The Wadsworth Atheneum has been so fortunate as to acquire as the third important purchase from the Sumner Fund, a small fragment of a tempera panel of the very highest quality by Fra Angelico, depicting the head of an angel. This fragment, which is said to come from Russia, is obviously part of a larger painting representing a Madonna and Child surrounding a hanging, presumably in back of the central group. The ability to impart movement to his figures is an important aspect of Fra Angelico's art, and even here the suggestion of a delicately fluttering quality is not absent. The head, of an extremely fragile and mystic beauty, appearing as though lost in the contemplation of timeless and spaceless existence, is painted with that matchless and unbelievable technical mastery which reveals the author at once. The garment of ultramarine blue over-laid in the shadows with terra verde, lends an exquisite enamel-like quality to the color scheme, with its tones here and there of rose madder and vermilion.

The fragment probably belongs to the artist's first or second Fiesolan period and was painted perhaps at about the same time as the Cortona altarpiece which was completed in 1424, when Fra Angelico favored the blond haired female head, with its small chin and almond eyes, which in form suggest the Trecento. The gold background, too, places the picture early in the artist's career before the architectural progress of Michelozzo had led him to abandon the Gothic background for one employing the new classical forms of the Renaissance. A comparison can be made between the Hartford head and the heads of the musical angels in the frame of the Madonna dei Linaiuoli in St. Marco, Florence, painted in 1433. These angels are revert in type to Fra Angelico's earliest manner and do not show the advance so plainly seen in the central group of the Madonna and Child.

A certain stylistic resemblance can also be seen in the St. Michel in the frame of the Descent from the Cross painted between 1430 and 1440 and now also in St. Marco.

The picture can, however, be almost certainly dated between 1425 and 1440 in that period when as Langton Douglas says, "Fra Angelico's early panels, full of ineffable charm, of lyric grace of line, of color harmony most vivid, yet most subtle, are like spring flowers on a little shrine, bright flowers in a golden vase against a golden dossal. Their chief note is a wonderful sweetness and freshness."

SARGENT DRAWINGS GIVEN TO BOSTON

Definite announcement is made of the Museum of Fine Arts' acquisition of 287 charcoal and pencil drawings by John Singer Sargent, presented in memory of the artist by his sisters, Emily Sargent and Violet Ormond, and collected and arranged by Thomas A. Fox.

A portrait of a man, of the French XVIth century, has been bought through the Maria Antoinette Evans Fund. Of presumable historic consequence is the "Head of a Pope," attributed to Carlo Maratta, and included in the bequest of Elizabeth Welles Perkins. A Tintoretto "Adoration of the Kings" has been given by Mrs. Cornelius Conway Felton; a portrait of Mrs. William R. Mercer, by Anders Zorn, given by the sitter; Walter Launt Palmer's "The Upland Stream," gift of Mrs. Morton Dexter.

By request of Sarah Hammond Blane the museum has received "Triumph of Love," by Francesco Albani; "The Artist's Studio," Van den Bosch; "Morning" and "Evening," Hendrik Mommers; "Troopers in Camp," Frans van der Meulen.

In other departments the museum has been enriched.

Dancing Siamese figures in bronze of great charm have been acquired through the Harriet Otis Cruft fund. Dr. Denman W. Ross has continued his donations of Chinese paintings and other Far Eastern objects. Money from the Charles A. Cumming bequest fund has bought an Indian stone railing pillar of the 1st century.

Caffieri Bust Is Acquired by the Metropolitan

By Preston Remington

From the *Bulletin of the Metropolitan Museum of Art*

The name of Jean-Jacques Caffieri (1725-1792) is written high on the roll of French XVIIIth century sculptors. Caffieri's sculpture, however, was limited in number as compared with that of several of his fellow artists, and consequently, although his work has acquired an acknowledged rarity, his fame has been somewhat eclipsed by that of his more prolific contemporaries. For America, and for New York especially, Caffieri will always, however, hold a particular interest. It was he who designed and executed the monument, now standing under the portico of Saint Paul's Chapel, New York City, erected in 1777 by order of Congress to commemorate "the patriotism, conduct, enterprise and perseverance" of Major-General Richard Montgomery. Furthermore, it should be added that he made a number of portrait busts of Benjamin Franklin, one of which, together with the model of the Montgomery monument, was exhibited in the Paris Salon of 1777. Caffieri's entries in this Salon numbered four. We have noted the Franklin bust and the Montgomery monument; the other two were portraits of Pierre Corneille and of the Maréchal du Muy. The latter bust has now been acquired by the Metropolitan Museum and may rightly be described as one of its most important sculptural acquisitions of recent years. It is exhibited in the Room of Recent Accessions.

Du Muy is portrayed with his head slightly turned to the right in an attitude of dignity and composure. The hair is brushed back from his forehead, curled at the sides, and tied with a large ribbon at the back. Around his neck is a stock. A mantle, thrown over the left shoulder, and a wide sash, worn diagonally over the right, partially reveal a cuirass. Suspended on a ribbon is the eight-pointed cross with fleur-de-lis of the Order of the Saint-Esprit, a larger badge of which appears on the mantle. On the left side of the moulded base is the signature: I. I. Caffieri, Sculpsit 1776. On the front is the marshal's full name and titles: Louis-Nicolas-Victor de Felix C.te du Muy M.al de France, and beneath it the following eulogy:

VIRTUTIS VERÆ CUSTOS, RIGIDUSQUE SATELLES HORA.
Ô NIMIUM LUGENDE BONIS, PATRIÆQUE TUISQUE,
NOS TUA VITA DOCET VIVERE, MORSQUE MORI
VIVERE SIVE MORI VIS DISCERE, CERNE MAGISTRUM
QUEM MIHI TRISTE FUIT SIC MEMINISSE MORI.

(*Continued on page 26*)

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"FETES ITALIENNES" ROYAL BEAUVAIS TAPESTRY, XVIIITH CENTURY, WOVEN FROM CARTOON BY BOUCHER

The tapestry is now in New York in the possession of P. W. French & Company. It was purchased at auction in Paris and the French Government sought to bar its exportation

£525 FOR CAMERON ETCHING

LONDON.—Guineas beat pounds, and, therefore, when an example of the etching, "Ben Ledi," by Sir David Cameron, R.A., attained the price of 500 guineas (Colnaghi) at Christie's on December 20, the previous maximum for this noble work, £500, paid at Sotheby's, two years ago, was raised, reports A. C. R. Carter in the London *Daily Telegraph*.

The event is auspicious. In the *Daily Telegraph*, Dec. 18, it was mentioned that, in order to aid the National Art-Collections Fund, Sir David had executed two original etchings of "Stonehenge" and "Santa Maria," one of which was to accompany an edition of the fund's activities since 1903, limited to 200 copies at 18 guineas each. The potentialities of a Cameron etching in the sale-room were consequently again illustrated and the distinguished Academician's generosity was emphasised. I remember the stir when a copy of "Ben Ledi" brought £180 in the Lepper sale sixteen years ago. Since then examples of it have often topped £200 and £300.

Since Lord Woolavington's friend, Mr. Fred Banks, bought for him Ben Marshall's picture of the old Berkeley huntsman, Thomas Oldacre on Pickle (with his two favorite hounds, "Match'em" and "Ramper"), in a country sale three years ago for 2,100 guineas, collectors of sporting prints have been on the lookout for any engravings of it by D. Niddery. On December 20 Mr. F. Sabin gave as much as 640 guineas for an example. Then a set of twenty sporting subjects in colors after Samuel Howet, sent to Christie's by a gentleman who had made a modest estimate of their value, caused the company to bid keenly. In the end the set realized 1,020 guineas (Spencer), and, as an observer remarked, "There will be twice as many buyers in the States next year for these sporting prints of ours."

That quaint colored engraving by and after J. R. Smith, slyly entitled "What You Will," fetched 300 guineas (Holliday), and the pathetic set of four illustrating the fate of "The Deserter," by G. Keating, after George Morland, 190 guineas (F. Sabin), in a sale totaling £6,502. In an adjoining room ten Chippendale chairs brought 360 guineas (Rixson).

At Sotheby's an enamel miniature of Dr. Johnson by Henry Bone, dated March, 1793, in chocolate coat and vest, fetched £59 (Lifetree). If this date be correct, the portrait was executed nine years after the doctor's death, but Bone was certainly his contemporary, and met him often. A silver-gilt box containing the parchment deed of the freedom of the town of Drogheda conferred on Colonel Frederick Bowes, of the 12th Regiment of Foot, in 1795 was appraised lowly at £20.

A memory of Napoleon's days was afforded by a rare badge of the Anti-Gallican Society, founded by Sir Stephen Theodore Janssen "to oppose French interests." The badge, bearing an image of St. George, realized £12.

Rare Beauvais Tapestry To Remain Here

(*Continued from page* 1)

bise, now occupied by the Archives Nationale. When sold in Paris, in June, it was known to be one of the finest tapestries woven from Boucher's cartoons and the only one known to embody three episodes in one panel of the celebrated "Fetes Italiennes," of which there are a series of fourteen separate panels. It was woven under the direction of Nicolas Besnier and Jean Baptise Oudry and Boucher's name and the date 1736 appears at the left of the piece. It is twenty-four feet, eight inches long, and thirteen feet high.

But the fact that it was one of France's prize treasures was not discovered until after its purchase by a representative of French and Company, whose long experience enabled him to realize its artistic and intrinsic value. While the price paid, about $125,000 including tax, was the highest known price for any tapestry during the past season, it was regarded by French and Company as comparatively reasonable for the exceedingly great merit of the panel and upon acceptance of their bid by the Gallery Petit, they made preparations for its immediate removal to America. It is the first time that the French Government has been known to refuse permission for a tapestry to leave the country after its sale was consummated.

Almost immediately after the sale an order was issued by the Ministry of Public Instruction and the Fine Arts, forbidding the exportation of the tapestry to America. It was barred from leaving France on the ground that "being an object of considerable artistic value and unique of its kind, its rightful place is in France."

Appeals were made by French and Company, who contended that the tapestry had been sold at public auction to an American and without any hint of difficulty as to exportation. The state department in Washington was appealed to and legal representatives of the firm and its Paris representative waited upon the French ministry. As a result, permission was accorded to export the tapestry and it was brought over to America.

Directly it arrived, however, came further mandates from France for its return and, anxious in no way to offend the Republic of France and to arbitrate the matter if possible in an amicable manner, a special messenger was dispatched by French and Company to return the tapestry to France.

Since that time there have been many conferences, legal opinions and expert advices in connection with the ownership of the tapestry. It can readily be understood that France, loath to part with so great a treasure, would put forth a valiant fight in an effort to keep it for her museums. But sold in good faith, and purchased as described in the auction catalogue by a firm who could be blamed for nothing except a knowledge of its rarity, there seemed little grounds upon which France could hold this art treasure.

Now after many months the French authorities have at last taken this view of the matter and have released completely all potential claim to this great work of art.

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EXHIBITIONS IN NEW YORK

MODERN PRINTS
Keppel Galleries

There is now on view at the Keppel Galleries the third annual exhibition of "modern" prints, a title of sufficient elasticity to embrace the earliest revoltés of the XIXth century as well as such present-day artists as Matisse and Forain. Commencing with the earliest works, we find two superb, bull ring lithographs by Goya and seven Delacroixs, among them an extremely rare state of the powerful "Forgeron." The mystic exaltation of Redon is at its height in the somber blacks of the rare "Christ" in a proof before the letters and in the "St. Antoine" from the Hazard collection. Daumier, in his "La Ventre Legislatif" is seen in his most biting and powerful vein.

Cezanne, with both the large and small print of "Bathers"; Manet with the brilliant "Olympia" and "Marine"; Renoir with the soft, painty modulations of "Baigneuse" and Pissarro in the brilliant sunlight effects of one of his finest plates, "Sous Bois a l'Hermitage, Pontoise," reveal varying facets of that movement so conveniently labeled "Impressionism." The three Degas prints, and especially the triple Mlle. Becat lithograph from the Beurdely collection are among the greatest rarities in the exhibition. Gauguin's "L'Univers est Cree," printed in black and red and "Drame de la Mer" done on the curious yellow paper used for the early proofs are brilliant evidences of intense individuality of method.

Among the French contemporary artists, there are Matisse, whose work seemed almost devitalized without color; two lithographs of Picasso, gay phantasies by Marie Laurencin, etchings by Forain and an interesting Derain head.

The American moderns scarcely seem as congenial a group as the French. Mary Cassatt, who spiritually belongs with the Gallic contingent is represented by three typical works. The aquatints by Arthur B. Davies, hold particular interest in view of the artist's recent death. Bellows and Biddle, Ernest Fiene, Rockwell Kent and the irrepressible Pop Hart form a rather conglomerate group which is on the whole lively. Mr. Keppel has been careful not to neglect the modernistic claims of Great Britain and with this end in view works by C. H. Shannon, Laura Knight and Vernon Hill give small, but perhaps adequate representation of contemporary print making in England.

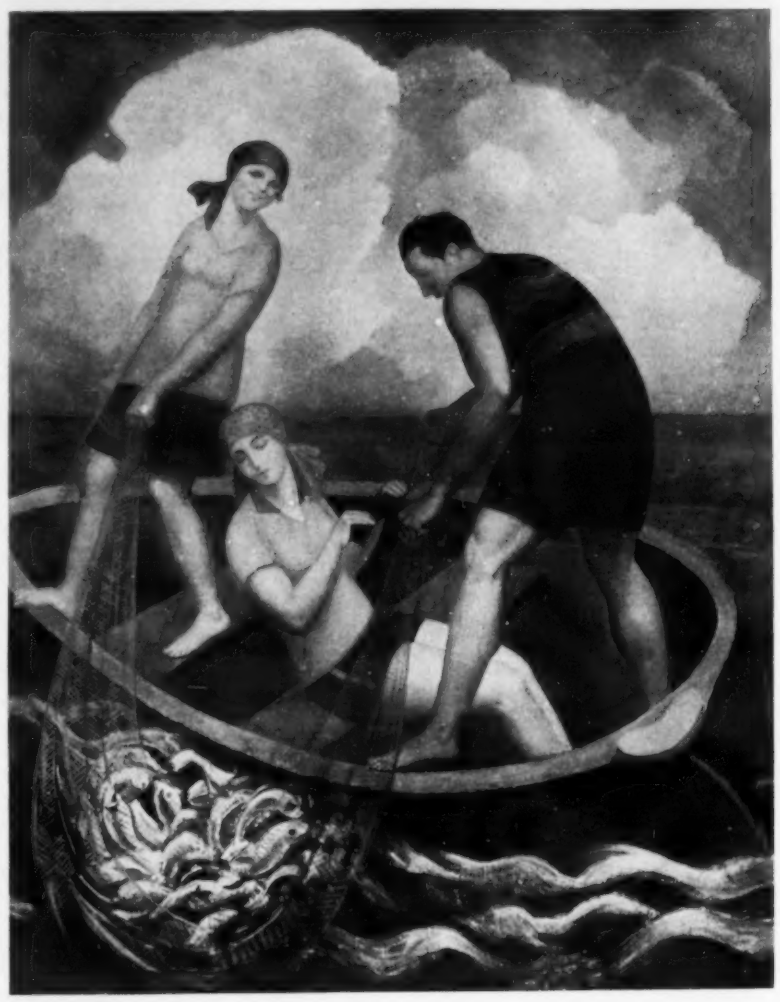
ANGEL ZARRAGA
Wildenstein Galleries

Angel Zarraga is a Mexican who has been painting in Paris for the past twenty-five years. He has been identified with several of the modern schools but has never completely lost touch with his native country. In the Wildenstein exhibition only his most recent work is shown, eighteen pictures which include portraits, nudes and mural decorations. The latter are replicas of some of his paintings in the Mexican Legation in Paris, the chapel in the Chateau de Vertcoeur and the Suresues Church.

The pictures are distinguished by clarity of color and simplicity in both form and technique. In all of the murals there are traces of the "abstractions" to which he was devoted a few years ago, sharply angled planes or concentric circles forming the backgrounds for his figures. In these, too, he has introduced symbolic motives which are peculiarly unimaginative.

Seven panels from the series of decorations for the Mexican Legation are shown. In place they must suggest a brilliant colonnade for the figures stand erect with an almost Byzantine stiffness and their costumes are severe in line and luminous in color.

Two galleries are devoted to the exhibition, the larger containing all of the monumental pieces. In the second are several portraits, two large nudes and the painting "Fishing" which we reproduce here. A portrait of Count Philipon and one of the artist's wife are among his best works. They are obviously good likenesses and are, in addition, fine pictures, painted and composed with great skill and their quality is enhanced by comparison with other contemporary portraits recently shown in New York.



"FISHING" By ANGEL ZARRAGA

Included in the artist's exhibition now open at the Wildenstein Gallery

PAUL BURLIN
De Hauke Galleries
Until February 2

A large exhibition of drawings, pastels and paintings by Paul Burlin is now open at the De Hauke Galleries. All but three of the paintings, and these the least interesting, have been done within the last two or three years but the drawings and pastels are much earlier, dating from 1910-14 when Burlin was discovering the Southwest. These and his most recent canvases seem the most definite statements of faith. Between is a middle ground, full of experiment, a churning of forms and colors that is exciting but hardly satisfying. In all of his pictures he heaps paint upon the canvases, stirring it round with thick, heavy strokes but in spite of its apparent carelessness his technique is always under

(*Continued on page* 17)

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EXHIBITIONS IN NEW YORK

(*Continued from page* 16)

control. He delights in deep shadows and somber colors, in weighty forms and ponderous lines but his pictures have movement and vitality and in most of them he flings a few brush-loads of brilliant color or the lightning flash of a highlight to brighten their murky depths.

A portrait of Amraviti Putrai, "Odalisque Hindoue" and "After the Bath" are magnificently painted and in the first two of these, both dated 1928, Burlin has clarified his technique without losing any of its vigor.

OPENING EXHIBITION
Neumann Galleries
Until February 7

After the usual struggles with carpenters and painters incident to the opening of new quarters, Neumann has arranged an exhibition in his new gallery at 9 East 57th Street. In celebration of the opening the show represents the art of all the many periods and schools in which Mr. Neumann has faith and it presents the appearance of a finely selected and catholic private collection rather than of the usual gallery show.

The range is so wide that one may only suggest its variety. There are early wood blocks, illuminations of the middle ages, Chinese, African and Mexican sculpture, ceramics, textiles, drawings, watercolors and prints by almost everybody from Breughel and Rembrandt to Matisse. The sketches are largely by the modern men, the prints by the old masters.

SIMKA SIMKHOVITCH
Marie Sterner Galleries

Paintings of the circus, which form a new departure in the work of Mr. Simkhovitch, are the outstanding feature of his current exhibition at the Marie Sterner Galleries, on view until February 1st. The artist's strong decorative feeling and rich tonal quality find congenial subject matter in such a painting as "Trapeze Artist," in which the taut outstretched body is seen from above, swinging breathlessly, while below spreads the great empty arc of the circus ring. In addition to the circus subjects, there are a number of portraits, similar to those shown last year, in which the artist enlivens the background by a suggestive landscape or bit of still life. The few landscapes on view, such as "Lilacs, Grey Day," seem for the most part, lacking in the lyric quality which gave a personal flavor to several canvases in last year's exhibition.



PORTRAIT OF JOSEPH CONRAD *By* WALTER TITTLE

Included in the artist's exhibition at the Kleemann-Thorman Galleries

WALTER TITTLE
Kleemann-Thorman Galleries, Ltd.

A very comprehensive showing of etchings and paintings by Walter Tittle is now being held at the Kleemann-Thorman Galleries, Ltd., until February 2nd. One of the most interesting features of this exhibition is the Arms Conference Memorial Portfolio, consisting of twenty-five brilliantly executed portraits of the distinguished statesmen present at this gathering. This series, which has been acquired by the British Museum, the South Kensington Museum, the Corcoran Art Gallery, the Brooklyn Museum and several other institutions is characterized by Campbell Dodgson as "A striking example of a vigorous use of the dry-point as a medium for rapid and expressive portraiture." Another unusual set is the group of lithographic portraits of leading contemporary English writers, which show a striking faculty for expressing within the limitations of realism, the salient characteristics of such personalities as Joseph Conrad and George Bernard Shaw.

Six new plates are included in the exhibition, Jascha Heifetz, Jascha Heifetz Playing, Havelock Ellis, "Central Park," "The Plaza Sunset Glow," and "St. Bartholomew's." The portraits undoubtedly take first rank among the dry points but such a plate as "Grand Central, Night," is striking evidence of the rich tonal effects the artist achieves in his New York scenes.

Eleven paintings by Mr. Tittle are on view in the back room. In these, the artist essays a variety of subjects ranging from a glowing nude to the sardonic visage of George Bernard Shaw. "Man with Mashie," "A Lady of Seville," two flower paintings and a "Self Portrait," are also among the artist's excursions into a medium that seems rather less native to his talent than black and white.

DODGE MACKNIGHT
Babcock Galleries

Those madding crowds that mob the gates at each Dodge Macknight opening in Boston were conspicuously absent from the Babcock Galleries when we presented ourselves bright and early on the first day of the show for an inspection of the recent watercolors by this artist. In fact, we had the galleries all to ourselves and wandered lonely as a cloud among the twenty watercolors of Cape Cod, Spain, Mexico, Canada, Zion Canyon and New Hampshire. It may be, of course, that New Yorkers are not really lacking in appreciation of Macknight, but merely later risers than the Bostonians.

The present exhibition is a varied one, affording vivid contrasts between the vibrant snow scenes of Newfoundland and New Hampshire and the sun-baked warmth of Mexico, Spain and Bermuda. As Mr. Gallatin remarks in his appreciation of Macknight, quoted as a foreword to the catalogue, "Extremes of heat and cold have held a special attraction for Macknight, amounting almost to a passion." In addition to the works which illustrate this thesis, admirers of the artist will find the quintessential Macknight in the brilliant orange symphony of "Marsh, Indian Summer" of the Cape Cod series, in the sparkling turquoise blue of the Bermuda sea, girdled about by a flower-grown shore and in the more restrained "Village under the Mountain."

In another room at the Babcock Galleries there are being shown a group of pastels by Frank Currier, who died in 1909. Largely devoted to the chronicl-

(*Continued on page* 18)

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EXHIBITIONS IN NEW YORK

(*Continued from page* 17)
ing of storm, wind and evening effects, these landscapes seem, despite their conscientious craftsmanship, to willfully neglect those brilliant effects to which pastel lends itself so admirably.

JANE PETERSON
Milch Galleries

All of the flowers that bloom in the spring and some sacred to other seasons of the year, create a colorful ensemble in the gallery at Milch's devoted to the Jane Peterson exhibition. Miss Peterson approaches the flower still life from the purely decorative point of view, with an eye always alert to effective contrasts of background and blossoms. Working with a decisive brush stroke and in clear vibrant color, the artist is eminently successful within the not too ambitious limits she has set herself. Also included in the showing are a group of Venetian paintings, which are not listed individually in the catalogue.

H. DUDLEY MURPHY
NELLIE LITTLEHALE MURPHY
Macbeth Galleries

The husband and wife exhibitors at the Macbeth Galleries appear to have come to a happy understanding by the one confining himself to oil, the other to watercolor. With the exception of a single landscape, Mrs. Murphy's contributions are entirely floral. Gay in color, they follow the well known decorative formulas popular in this genre. Unfortunately, however, the artist is at times so interested in the gay patterns of her vases that the flowers become an almost secondary interest. The most amusing of her works is a still life of pottery animals and an orange plant. Mr. Murphy exhibits both landscapes and flower still lifes. Among the former the most interesting is "The Beach," in which small figures are deftly suggested and sand, sea and sky are well handled. The purely decorative still lifes in which gold and silver backgrounds are used are handsomer in effect than those in which the artist has had recourse to Chinese figures and other rather shopworn properties.



"THE CRUCIFIX AT BEAULIEU" *By* J. BARRY GREENE

Now on exhibition at the Howard Young Galleries

BERTRAM HARTMAN
Montross Gallery
Until January 26

Paintings, watercolors and drawings by Bertram Hartman, almost all of them done within the last year, are now on exhibition at the Montross Gallery. This is the third of the yearly shows which Montross has held of Hartman's work and, like the others, it marks a definite step in his evolution as a painter.

Until quite recently Hartman's reputation was founded on his ability as a decorator and designer. He had evolved an ingenious style, decorative amusing and highly conventionalized which was admirably suited to illustrations, batiks and panels. In the Montross exhibition of three years ago nearly all of the canvases were suggestive of the familiar Hartman manner. Last year they were less so and in the present exhibition Hartman seems to have forsaken all of his lesser gods of style, keeping only fine color and design. His beach scenes, still lifes and portraits are splendidly realistic and by far the most vigorous work he has done. A few of the watercolors in which his former mannerisms crop out seem weak by comparison.

BARON D'ERLANGER
MORRIS DAVIDSON
DAN SAYRE GROESBECK
Ferargil Galleries

Baron Rodolphe d'Erlanger, whose paintings of Venice, France, and Tunis are hung in the main exhibition gallery at Ferargil's, shows the greatest skill and gusto in the bazaar subjects. In these his brush moves energetically, suggesting with deft strokes the bright disorder of Oriental wares, the somnolent philosophy of their purveyors. The landscapes, of great geographical diversity and obvious picturesqueness, are as Sir Joseph Duveen remarks in his introduction to the show, full of sunshine and cheer and faithful drawing.

Watercolors by Morris Davidson and monotypes and etchings by Dan Sayre Groesbeck occupy the two smaller galleries. Mr. Davidson's group is an attractive one. He works with a pliant brush and his paint is liberally mixed with imagination. The mountain land-

(*Continued on page* 19)



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EXHIBITIONS IN NEW YORK

(*Continued from page* 18)

scapes are especially good. The Groesbeck monotypes and etchings are skillfully done, but rather illustrative in character. Russian subjects predominate, among them several picturesque studies of peasant types.

PAINTINGS SELECTED BY WEBER
Opportunity Gallery
Until February 12

Max Weber's fine sense of color is reflected in the present exhibition at the Opportunity Gallery. Almost all of the paintings have traces of the rich earth colors and the deep blues and reds which Weber himself employs. On this account the exhibition appears more homogeneous than have most of those in this gallery although few of the pictures are exceptionally interesting.

NICOLA MICHAILOW
Gainsborough Galleries
Until January 31

Nicola Michailow was born in Bulgaria and is, according to the foreword of the catalogue of his present exhibition, one of the most celebrated portrait painters of our time. In proof of this contention there are listed the names of seventy-one publications, chiefly newspapers, in which "articles about him and his works have appeared." To this list The Art News may now be added.

One of the penalties of royalty would appear to be the necessity for having a court painter. Michailow was court painter to King Ferdinand and now occupies the same position in King Boris' entourage. Evidently the duties of a court painter are not confining, for Michailow has painted portraits of eminent personages in many lands. The thirty-two now on view at the Gainsborough Galleries are almost all of Americans.

DRAWINGS BY RODIN
Balzac Galleries

The Balzac Galleries are showing until February 9 a group of twelve drawings and water colors, two of them signed with Rodin's full name, and many of the others with the artist's initials. The most terse and vivid expressions of movement are found in "Awakening" and "Dancer." The studies of legs and arms and the two contrasting nudes sketched on the same sheet are quite as economical, if more tentative notations of form. Almost a single sweep of the pencil, a thin wash of color, suffice to give not only anatomical essentials, but crystallizations of emotion expressed through the body in such things as "Fright."

AUCTION REPORTS

(*Continued from page* 11)

717—Gobelins silk-woven tapestry after cartoo: of C. Le Brun. "Alexander the Great and the Family of Darius." Circa 1680, 11 f x 16 ft.; W. .W. Seaman, agent....$12,000

730—Inlaid Yacaranda commode, mounted in cuivre dore. Antoine Criaerd, Louis XV period, 34 in. x 51½ in.; H. Suydam..$500

731—Louis XVI carved and gilded salon suite in XVIIIth century Aubusson tapestry; Henry Boettger.....$1,600

732—Pair of carved and gilded Aubusson tapestry bergères in Louis XVI style; H. Suydam.....$1,000

STEINER COLLECTION

American Art Association—Foreign and American silver, Chinese porcelains, bronzes, semi-precious mineral carvings, Japanese inro and netsuke ivories, comprising a collection formed by Mrs. Burghard Steiner and the late Mr. Burghard Steiner, were sold on January 9th, 10th and 11th. The grand total for the sale was $34,050.00. Important items and their purchasers follow:

72—Japanese carved figurine by Hodo; Miss Linah, agent.....$240

75—Japanese carved ivory group; Miss Linah, agent.....$210

77—Japanese carved ivory statuette, by Jikudo; Miss Linah, agent.....$260

95—Clair de lune writer's bowl of the K'anghsi period; Mr. Jaehne.....$260

288—Gilded cloisonne enamel koro of the Ch'ien-lung period; K. Oshima.....$600

290—Japanese gilded bronze statue, XVIIth century; R. Chait $410

294—Gilded bronze Buddhistic statue of the Ming period; J. J. Eldot.....$300

438—Pair parcel-gilded silver sepher torah finials. Amsterdam, XVIII-XIXth century; H. M. Toch.....$480

520—Early American silver urn with cover. Christian Wiltberger, Philadelphia, circa 1795; A. J. Russell.....$540

549—Early American silver tea service. William Seal, Philadelphia, circa 1820; Ginsberg and Levy.....$250

594—Carved ivory pastoral staff in the Gothic taste. German, dated 1743; J. W. Herbert, $750

595—Carved ivory group; C. H. Gutradt and Son.....$3

737—Pair of carved amber wine ewers of the Ch'ien-lung period; Maison Cluny.....$420

844—Seven gilded silver and nautilus shell figurines. Dutch, XIXth century; Mrs. Albert Toy.....$245

857—Gilded silver covered beaker inset with cameos and jewels; Tilman Bornemann, Augsburg, late XVIIth century; J. W. Herbert $700

858—Repousse gilded silver plaque inset with enamels and jewels. Augsburg, late XVIIth century; J. W. Herbert.....$800

864—Enameled gilded silver and lapis lazuli cornucopia vase, set with pearls; Elsie Sloan Farley.....$1,900

NEWMAN COLLECTION OF DRAWINGS

American Art Association—Original drawings, examples of the Dutch, English, French and Spanish schools from the collection of V. Winthrop Newman of New York, were sold on January 9th. The total for the sale was $11,928.00. Important items and their purchasers follow:

104—Turner, Joseph M. W. "Coast Scene, Devonshire" Wash, sepia and blue, 7½ in. x 11⅝ in.; R. C. Harrison.....$250

105—Turner, Joseph M. W. "Ruined Castle on River Bank." Wash, sepia, 7¼ in. x 10¾ in.; W. W. Seaman, agent.....$400

106—Turner, Joseph M. W. "Italian View." Wash, sepia, 7⅜ in. x 11¼ in.; Mrs. G. C. Fraser.....$350

107—Turner, Joseph M. W. "The Bay of Naples." Watercolor on toned paper. 9⅜ in. x 13⅜ in.; Mrs. G. C. Fraser.....$340

110—Wheatley, Francis. "At the Spring." Watercolor, 13⅜ in. x 9¾ in.; J. F. W. Bach.....$250

159—Canaletto, Antonio. "Italian Landscape." Pen and wash, sepia. 4¾ in. x 15¼ in.; F. M. Bacon, 3rd.....$250

165—Correggio, Antonio da. "The Virgin and Infant Christ." Red chalk. 15⅜ in. x 10¼ in.; R. C. Harrison.....$275

172—Buonarotti, Michael Angelo. "Head of Moses." Pen, sepia. 15¾ in. x 8½ in.; J. F. W. Bach.....$260

GOULD MINIATURES, ETC.

American Art Association—XVIIth and XVIIIth century miniatures, fans, gold mounted Snuff boxes and other art objects comprising the collection belonging to the estate of the late Edith Kingdon Gould were sold by order of the executors on January 12th. The total for the sale was $68,730.00. Important items and their purchasers follow:

90—Ivory miniature of the Princesse de Lamballe and Louis XVII, in pearl frame. Peter Adolf Hall, 1736-1793. Diameter, 2⅞ in.; Henry Symons.....$1,000

108—Ivory miniature paintings of Lord and Lady Pelham. George Englehart, 1752-1829. Height 1⅞ in.; Henry Symons.....$1,150

126—Limoges enamel triptych with twelve plaques. Atelier of Nardon and Jean Penicaud, early XVIth century. Each plaque, 4¼ x 3¾ in.; Julius Noyes.....$2,300

127—Gold-mounted box, with inset miniature landscape paintings and portrait of Mme. de Pompadour. French, XVIIIth century. Length, 2⅞ in.; E. B. Springs.....$1,200

157—Louis XVI acajou and tulipwood marqueterie secretaire à abattant, mounted in cuivre dore. J. C. Stumpff, Paris (M. E. 1766); Leo Elwyn and Company.....$1,600

158—Sculputured marble statue. Attributed to Clodion, 1738-1814; A. Alexander...$10,000

159—Polonaise rug. End of XVIth century. 11 ft. 2 in. x 11 ft.; Charles of London, $3,900

FIFTEEN GALLERY NOW OPEN

The Fifteen Gallery has recently opened at 7 East 48th Street. The members of the organization include Charles A. Aiken, Karl Godwin, K. Goltzsche, Lars Hoftrup, Herman F. Nagel, Joseph Newman, Wm. A. Patty, Ogden M. Pleissner, Robert K. Ryland, Andrew T. Schwartz, Herbert B. Tschudy, Winthrop Turney, Armand Wargny and Isabel Whitney. The opening exhibition includes one or several works by each of the artist members, among which a decorative composition by Gatzsche, and several water colors by Lars Hoftrup are the most interesting.

PULITZER PAINTINGS BRING $180,660

Fifty-five paintings from the collections of Joseph and Kate Davis Pulitzer and from that of the estate of Edith Kingdon Gould brought $180,660 in a sale which crowded the galleries of the American Art Association on the evening of January 10th.

Pictures by Titian, Sir Joshua Reynolds, George Romney, John Hoppner, William Hogarth and Jean Francois Millet were included in the collections. A full-length portrait of Richard Brinsley Sheriden by Romney brought the highest price of the sale, $36,000. It was bought by O. B. Cintas.

Titian's portrait of Antonio Grimani, Doge of Venice, was sold to W. W. Seaman, agent, for $20,000; Hoppner's portrait of Georgiana, Duchess of Bedford, to O. B. Cintas for $29,000; Reynold's portrait of Caroline, Duchess of Marlborough, to Howard Young Galleries for $25,000; a painting of Miss Gibson as Miranda in "The Tempest," by Sir Thomas Lawrence, to John Baptist Rinino for $10,000; "Portrait of a Gentle-

(*Continued on page* 20)

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PULITZER PAINTINGS BRING $180,660

(*Cotinued from page* 19)

man," by Sir Henry Raeburn, to Samuel Bloomingdale for $18,000; "Portrait of a Bavarian Statesman," by Barthel Beham, to the Milch Galleries, $5,200; "Portrait of the Princess de Polignac," by Antoine Vestier, to the Howard Young Galleries, $2,600; portrait of Sir James Gray, by Reynolds, to G. W. Herbert, $2,900; portrait of Sir Joshua Reynolds, by Sir Nathaniel Dance, to J. Ackerman & Son, $5,500, and a portrait of Sir Walter Scott, by Lawrence, to S. W. Fredericks, $2,700.

We print below a complete report of all prices paid in the sale:

PULITZER—GOULD PAINTING SALE

1—Chevilliard, Vincent Jean-Baptiste, pair water color paintings, 9½ x 7½ inches....$60
2—Dutch School, Interior with Figures, panel, 7 x 8 in.....$60
3—Dutch School, Interior with Figures, companion to preceding.....$60
4—August von Pettenkofen, A Market in Hungary, panel, 5¾ x 9 inches.....$650
5—Deltaille, Edouard, The Dragoon, watercolor, 9½ x 6½ inches.....$70
6—Bakst, Leon, Mme. Ida Rubinstein as "Potiphar's Wife," pencil and water color, 19½ x 13 inches.....$175
7—Bakst, Leon, African Warrior, pencil and water color, 19½ x 13 inches.....$180
8—John, Augustus Edwin, pencil drawing, 17½ x 112½ in.....$140
9—Vibert, Jean Georges, The Cardinal, Water color, 8¾ x 5½ inches.....$90
10—Millet, Jean Francois, The Washerwoman, chalk drawing, 17 x 12½ in.....$425
11—Clouet, Francois, follower of, Portrait of a Youth in Black and Gold Doublet, panel. 11½ x 9¾ in.....$850
12—Teniers, David the Younger, St. Sebastian, panel. 9 x 6½ inches.....$450
13—English School, Portrait of a Lady in a Landscape, panel, 22 x 17½ inches....$325
14—Viennese School, Portrait of an Old Woman, 15½ x 12¾ inches.....$225
15—Range, George B., Cyrus Jones' Palace, 20 x 24 inches.....$25
16—Bonnat, Leon, An Italian Girl, 13½ x 8½ inches; J. J. Jackson.....$1,050
17—Micale, Guiseppe, Entertainnig the Cardinal, 22 x 33 inches.....$175
18—Massani, P., The Musicale, 23¾ x 31½ inches.....$200
19—Forti, Edoardo, The Water Carriers, 19½ x 30¼ in.....$175
20—Lawrence, Sir Thomas, "Sir Walter Scott," academy board, 25 x 11 in.; S. W. Fredericks $2,700
21—Dance, Sir Nathaniel, "Sir Joshua Reynolds, 28½ x 24 inches; A. Ackermann & Sons.....$5,500
22—Hogarth, William, Self Portrait, 30 x 25 inches.....$450
23—Vestier, Antoine, Portrait of the Princesse de Polignac, 28 x 22 inches; Howard Young Galleries.....$2,600
24—Lenbach, Frans von, Portrait Study of a Lady, academy board, 31 x 27½ inches..$850
25—de Lyon, Corneille de (Attributed to), Portrait of a Noble Lady, panel, 14¾ x 1 in.$225
26—Beham, Barthel, Portrait of a Bavarian Statesman, panel, 17 x 14 inches; Milch Galleries.....$5,200
27—Pourbus, Franz the Younger, Portrait of Eleanor de Medici, Sister of Marie de Medici, 31½ x 25½ inches; W. B. Crowell, $1,600
28—Titian, (Attributed to), Portrait of a Senator, panel, 18 x 14¼ inches; J. Weitzner, $1,400
29—Ramsey, Allan, Portrait of a Lady in Yellow, 30½ x 25 inches.....$600
30—Out
31—Lely, Sir Peter, Portrait of a Lady in Green, 36 x 28 inches; Louis Levy..$1,400
32—Vibert, Jean Georges, Le Repos du Peintre, 27½ x 22½ inches.....$275
33—Gordon, Sir John Watson, Portrait of Charles Lamb, 30 x 25 inches.....$800
34—Lenbach, Franz von, Portrait of Pope Leo XIII, 34 x 25½ inches.....$700
35—Baen, Jan de, Portrait of a Lady with Attendant, 56¼ x 43½ inches.....$600
36—Titian, Portrait of Antonio Grimani, Doge of Venice, 46 x 39 inches; W. W. Seaman, Agent.....$20,000
37—Hoppner, John, Duchess of Bedford, 86 x 58 inches, O. B. Cintas.....$29,000
38—Reynolds, Sir Joshua, Caroline, Duchess of Marlborough, 94½ x 58¼ inches; Howard Young Galleries.....$25,000
39—Romney, George, Richard Brinsley Sheridan, 88½ x 53½ inches; O. B. Cintas.....$36,000
40—Lawrence, Sir Thomas, Miss Gibbon as Miranda in "The Tempest," 83½ x 58¼ in.; John Baptist Rinino.....$10,000
41—Raeburn, Sir Henry, "Portrait of a gentleman," 21 x 17 inches, Samuel Bloomingdale $18,000
42—Davis, J. Pain, General The Marquis Lafayette, 45½ x 35 inches.....$450
43—Shee, Sir Martin Archer, The Duchess of Rutland, 50 x 40 inches; J. J. Jackson..$2,000
44—Copley, John Singleton, Brooks Watson, Lord Mayor of London, 50½ x 40 inches; R. S. Carroll.....$1,250
45—Reynolds, Sir Joshua, Sir James Gray, Minister at Madrid, 50½ x 43 inches; G. W. Herbert $2,900
46—Beechey, Sir William, attributed to, Admiral Sir John Ross, 36 x 28 inches..$1,100
47—Out
48—Barker, Thomas, A Woodland Path, 41 x 51½ inches.....$650
49—Out
50—Ponge, G., The Masquerade, 37 x 68½ inches; L. L. Blake.....$1,700
51—Roelofs, William, Rainy Day, 28 x 39½ inches.....$175
52—Corrodi, Sunset on the Nile, 39½ x 25½ inches.....$200
53—Couver, J. Van, A Holland Landscape, 32 39½ inches.....$550
54—Poveda, V., The May Procession, 23¾ x 39½ inches.....$375
55—British School, Portrait of a Child, panel, 24½ x 19½ inches.....$600

SPITZER COLLECTION BRINGS $163,946

SPITZER COLLECTION

Anderson Galleries—Medieval and Renaissance art including paintings, sculpture, armor and a few pieces of XVIIIth century furniture from the Frederic Spitzer collection, was sold on January 9th, 10th, 11th and 12th. The grand total for the sale was $163,946.00. Important items and their purchasers follow:

31—Engraved copper astrolabe. Early Arab; Mr. Samuel V. Hoffman.....$310
66—Carved statuette of Francois Premier. French, XVIth century; Mr. F. G. Hanford $350
80—Group of carved boxwood. Nuremberg XVIth century; Miss H. Counihan, agent $375
107—Ornamental iron mirror frame by C Cerceau. French, late XVIth century; Miss H. Counihan, agent.....$420
114—Small cabinet of engraved steel damascened with gold and mounted with gilded bronze and leather. Italian, XVIth century Charles of London.....
116—Smal steel statuette of St. George. German, XVIth century; Mr. Samuel Yellen.$340
117—Percellette or letter press of steel. South German, XVIIth century; Mr. Samuel Yellen $500
118—Gothic steel lock (palatre). French, XVth century; Mr. Samuel Yellen.....$625
129—Armorer's vise by Jacobo de Ferraris, dated 1588. Italian, XVIth century; Mr. Samuel Yellen.....$1,45
130—Steel bas-relief. Flemish, late XVIth o early XVIIth century; Mr. Samuel Yellen $460
132—Statuette of engraved steel. Augsburg XVIth century; Mr. J. W. Higgins..$3,
204—Stole of needlepainted embroidery. Florentine, XVIth century. Length, 47 in. Charles of London.....$57
223—Throne hanging of silk embroidery. In Portuguese, late XVIIth century, 108 x 79 in.; Miss H. Counihan, agent.....$1,650
229—Four enamelled statuettes, gold mounted and on stands of lapis. Spanish, early XVIIIth century; Mr. J. T. Newell....$750
231—Drageoir of painted Limoges enamel Jean Courteys (Jean de Court). French mid-XVIth century; Miss H. Counihan, agent $650
234—Coupe of Limoges enamel. French XVIth century, Mr. R. J. Lewisson..$550
235—Large oval painted enamel plaque, by Leonard Limosin. Limoges, XVIth century; Mr. William Stevens.....$632.50
243—Clepsydra and calendar of ivory and amber. Augsburg, early XVIIth century; Miss Irene Richards.....$725
255—Norman casket of engraved narwhal tusk. XIth century; Charles of London.....$850
258—Chessboard of engraved ivory. German, XVIth century; P. W. French and Co., Inc., $480
307—Ecritoire of repousse dinanderie, silvered and partly gilded. Augsburg, XVIth century; Mr. H. E. Griffen.....$850
383—Bronze group from the workshop of Gian bologna. Italian, late XVIth century; Mr Peter Lansburgh.....$410
423—Large circular plate of Urbino or Castel Durante. Italian, circa 1535; Charles of London $590
424—Large circular dish from the Bottega of the Patanazzi. Urbino, circa 1560; Charles of London.....$57
428—Large oval dish of faience by Bernar Palissy. French, XVIth century; Miss H Counihan, agent.....$42
441—The Bernal book-shaped watch by Dionistus Hessicht. Dated 1626; Miss Irene Richards.....$2,000
444—Gilded bronze medallion clock with dial of enamelled silver by David Atemstetter. Augsburg, XVIth century; Miss H. Counihan agent.....$450
446—Table clock of gilded bronze with strike movement and alarm. Nuremberg, late XVIth century; Miss H. Counihan, agent $90
451—Astrological table clock of gilded bronze German, XVIth century; Charles of London $57
513—Bassano, Leandro da (Da Ponte). "Portrait of a Youth." 14½ x 12½ in. panel Charles of London.....$575
514—"Portrait of a Matron with Linen Headdress." Flemish, XVIth century. Panel, 13½ x 10½ in.; Miss H. Counihan, agent, $1,400
527—Wille, Pierre Alexandre. "Les Soins maternels." Canvas, dated 1780, 16¼ x 13 in.; order.....$2,900
528—Wille, Pierre Alexandre. "Les Delices maternels." Canvas, dated 1780, 16¼ x 13 in.; order.....$2,900
532—Canale, Antonio. "Venetian Scene." Canvas, 19½ x 25 in.; Mr. Russell Thorpe, 1,600
533—Canale, Antonio. "Venetian Scene." Canvas, 19½ x 25 in.; Mr. Russell Thorpe, 1,600
545—Carved ivory group of the Virgin and Child. French, XIVth century; Charles of London.....$1,550
548—Carved white marble statuette from the atelier of Falconnet, French, XVIIIth century; Mr. M. M. Wheelock.....$1,500
550—Carved white marble statue of Venus with Dolphin. French, XVIIth century; Bayonne Antique Shoppe.....$2,250
555—Della Robbia, Giovanni. Bust of a Young Man. Enamelled terra cotta; Charles of London.....$3,500
564—Carved wood triptych with the Virgin and statues of saints. Danube School, early XVIth century. Height 64 in.; width when open 86 in.; Mr. Albert Keller.....$1,350
611—Collier of gold, enamelled, jewelled and with pearls. German, XVIth century; Burnett-Clark, Ltd.....$6,100
628—Rand vasque and cover of moss-agate mounted in gold, jewelled and enamelled. French, in part XVIIth century; Mr. J. T. Newell.....$3,100
630—Large flambeau, parcel-gilt. German, XVth century; Mr. H. S. Naughton..$3,500
631—Large flambeau, parcel-gilt. Companion piece to the preceding. German, XVth century; Mr. H. S. Naughton.....$3,500
632—Great reliquary in the form of a monstrance, silver-gilt, jewelled and enamelled. Hispano-Flemish, XVth century; Mr. J. T. Newell.....$3,900
633—Reliquary group of the Virgin and Child, of silver-gilt. Flemish, XVth or early XVIth century; order.....$3,100
635—Chimney piece by Giovanni della Robbia. Florentine, early XVIth century; Charles of London.....$1,500
672—Half suit of gilded and blackened imperial armor. German, 1st half XVIIth century; Clapp & Graham Co.....$2,500
672—Three-quarter suit of blued steel armor. French, early XVIIth century; Mr. W. J. Hellman.....$2,700

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AUCTION CALENDAR

AMERICAN ART ASSOCIATION
57th Street and Madison Avenue

January 18, 19—A collection of Italian art of the quattrocento and high Renaissance formed by Count Pepoli with additions from Marchese Rusconi and other sources.
January 24—A collection of oil paintings by modern American and foreign artists, including the collection of Edward Ward McMahon and George C. Comstock.
January 24, 25, 26—The collection of Luiz Ruiz, including furniture, paintings, wrought iron work and rugs, all of Spanish origin.

ANDERSON GALLERIES
Park Avenue and 59th Street

January 18, 19—Antique American and English furniture, silver, glass, lustre ware and objects of art by order of Mrs. Gertrude H. Camp of "The Hayloft," Whitemarsh, Pennsylvania.
January 21, 22, 23, 24—The library of Jerome Kern of New York City, Part II, J-Z.
January 23, 24—Oriental art chiefly Chinese, including jade, pewter, rock crystal, Far Eastern paintings, carvings, etc., collected by G. F. Saito.
January 25—Prints and drawings from the collection of Edward Duff Balken.
January 25, 26—The Quill Jones collection of Oriental rugs.

BROADWAY ART GALLERIES
1692 Broadway at 53rd Street

January 17, 18, 19—Furnishings and art objects, rugs, etc., and a collection of letters signed Daniel Webster.

FITH AVENUE AUCTION ROOMS
341 Fourth Avenue

January 17-9, 21-26—Household goods and works of art for the account of Mrs. Elbert H. Gary and others.

PLAZA ART ROOMS
9-13 East 59th Street

January 17, 18, 19—Oil paintings and the library from the estate of Everard Roberts, by order of Martin G. Langenau, and the T. F. Markoe estate and others.
January 23, 24, 25, 26—Antique Spanish and French provincial furniture by order of Antonio Palacious, a collection of early American and English furniture and bric-a-brac, with additions.

FOREIGN AUCTION CALENDAR

LONDON
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January 22—Objects of art, Eastern rugs and Carpets, Persian brasswork, the property of the Hon. Lord Carnock.
January 23—Old English and Irish silver from various sources.
January 24—Decorative furniture, objects of art and porcelain, the property of Lady Grant; Oriental porcelain and cloisonne enamels, the property of John Brearley, Esq.
January 25—Ancient and modern pictures and drawings, the property of the late Sir William Ingram, Bart.
January 29—Chinese carvings in hardstones and Oriental objects of art from various sources.
January 31—Old English furniture from various sources, also decorative furniture and porcelain, the property of C. P. Gibson and Mrs. G. Harold Gibbs.

COMING AUCTIONS

AMERICAN ART ASSOCIATION

McMAHON AND COMSTOCK COLLECTIONS
Exhibition, January 19
Sale, January 24

A choice group of oil paintings by modern American and foreign artists, including the collections of Edward Ward McMahon and George C. Comstock, will go under the hammer at the galleries of the American Art Association on the evening of January 24th. A total of 106 paintings will be sold.

Included in this sale will be two works by Mary Cassatt, a Daubigny, one Delacroix and two paintings by George Inness. Other artists represented are Edwin A. Abbey, Frank W. Benson, Blakelock, Bruce Crane, Elliot Dangerfield, Henry Golden Dearth, Ashton Knight, Josef Israels, Homer D. Martin, F. Luis Mora, J. Alden Weir, Alexander H. Wyant and Felix Ziem. "Portrait of a Lady" by John Singer Sargent will also be sold. Other items of interest are two paintings by Twachtman, a nude by Childe Hassam and four paintings by Winslow Homer.

These collections will be on exhibition after January 19th.

WILLIAMS-AUSTIN AMERICANA
Exhibition, January 26
Sale, January 30, 31

Two important collections of Americana, one the David Williams and the other the William Austin, the latter composed entirely of manuscript material, and comprising letters written by George Washington, General William North, a long series of letters exchanged between Baron Von Steuben and General North, letters by Jefferson, John Quincy Adams and others, will be placed on exhibition at the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, on January 26th, to be dispersed on January 30th and 31st. These two collections sold together comprise very rare material. In some of the Von Steuben-General North letters, Von Steuben addresses the General as "Dear Bill," the date of the letters being considered rather early for the use of such an intimate term.

TONG YING COLLECTION
Exhibition, January 26
Sale, February 1, 2

The Tong Ying collection of fine Chinese porcelains, jades, and semi-precious mineral carvings to be put on exhibition in the galleries of the American Art Association, Madison Avenue, 56th to 57th Streets, New York City, on January 26th, comprises many beautiful specimens. The hawthornes include green hawthornes, yellow hawthorne and black hawthorne. There is a black hawthorne square vase of the Ming period and a green hawthorne square vase of the K'ang-hsi. In the jades are a necklace and rings and several pieces of white jade. The collection includes carnelian, coral, malachite, turquoise, amber, amethyst, rose quartz, rock crystal, agate and lapis lazuli pieces.

Peach-bloom, sang-de-boeuf, clair-de-lune, famille-rose, and mille fleurs are included in the collection. There is a fine mirror-black vase of the K'ang-hsi period and another glazed in powder blue; a pair of powder blue jardinieres of K'ang-hsi, and several pieces of imperial yellow of the same and the following reign.

The collection will be dispersed on February 1st and 2nd.

COHEN AUTOGRAPH COLLECTION
Exhibition, January 31
Sale, February 5, 6

Autograph material of outstanding historical interest, including important holograph letters by Washington and many rare works of the history of America, will be placed on exhibition in the important collection of Mr. William W. Cohen, of New York City, at the American Art Galleries, Madison Avenue, 56th to 57th Streets, New York City, on January 31st, to be sold on February 5th and 6th.

One of the Washington letters is seven pages folio. There are also a number of letters by Robert Fulton, incorporating plans which relate to his submarine, steam engine and torpedoes; a document signed by seven signers of the Declaration of Independence; autograph letters by Jefferson, John Adams, J. Q. Adams, Mary Custis Lee, George Walton, Thomas Paine, John Brown, Benedict Arnold, Charles Dickens, Washington Irving, Ethan Allan, autograph relics of the celebrated fight between the *Enterprise and the Boxer;* original manuscript survey by George Washington, October 10, 1769; autograph mss. by Bret Harte. Of special interest also, are autographs of the Allied leaders in the World War on one sheet; a number of original manuscripts by Walt Whitman; a printed copy of "Proceedings of a Board of General Officers held by order of His Excellency, General Washington . . . Sept. 29, 1789" with autograph letters and documents of the proceedings; original musical sketch of Wagner's "The Flying Dutchman"; original autograph mss. of Franklin's Examination before Parliament, 17 full pages, dated April, 1766. Among the printed works are to be found the "Mirror of the World" printed by Caxton, 1481; Fletcher's "Purple Land"; and first editions of the

(*Continued on page 22*)

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COMING AUCTIONS

(*Continued from page* 21)

works of Thackeray, Goldsmith, Shelley, Keats, Kipling, Lamb, Poe, Stevenson, Whitman, Browning, Wilde, and others.

Also offered will be the important Walt Whitman collection formed by Mr. Cohen, which contains every issue and every edition of "Leaves of Grass," including the copy used by the District Attorney of Boston in suppressing the sale of the work in that city, accompanied by correspondence.

ANDERSON GALLERIES

BALKEN PRINTS AND DRAWINGS
Exhibition, January 19
Sale, January 25

Fine prints and drawings from the collection of Edward Duff Balken of Pittsburgh, Pennsylvania, will be sold at the Anderson Galleries on January 25th. Among the English artists represented are Muirhead Bone, David Young Cameron, Sir Francis Seymour Haden, David Lucas, and James McBey, of whom there is an extensive series. The collection is particularly rich in works by Zorn of whom there are some thirty etchings, including such favorite subjects as "The Waltz," "Omnibus," and "At the Piano." In the French group we note particularly five lithographs and etchings by Matisse. There are in addition three excellent examples by Meryon, two etchings by Forain, and typical prints by Bracquemond, Buhot, Charles Jacque, Marie Laurencin, Legros, Lepere and Tissot. An original pencil drawing by Rodin signed and with presentation inscription to Clara Steichen and several Toulouse Lautrec lithographs are especially interesting.

The contemporary American group is exceedingly varied, including such diverse talents as George Bellows, Arthur B. Davies, "Pop" Hart, William Auerbach Levy, Donald Shaw MacLaughlin, Pennell, Whistler, Maurice Sterne, Prendergast and John Marin.

The small group of old masters includes some interesting items, among them two original etchings by Canaletto, five Dürers, including "The Little Horse," and five Rembrandts, the rarest of which are fine impressions of "Six's Bridge" and "Landscape with Three Cottages."

There is a single Goya, "Una Reina del Circo," in a fine impression.

QUILL JONES ORIENTAL RUGS
Exhibition, January 20
Sale, January 25, 26

The Quill Jones collection of Oriental rugs, including important Persian and Asia Minor weaves of the XVIth and XVIIth centuries will be sold at the Anderson Galleries on January 25th and 26th. Among the finest pieces in the sale are a XVIth century Kuba rug in a fine state of preservation, a XVIIth century Ispahan of glowing color with the Shah Abbas pattern and a Lesghia carpet of unusual proportions. The introduction to the catalogue characterizes the collection as follows:

"The collection of Oriental rugs now displayed at the Anderson Galleries is of unique interest as illustrating the matured and scholarly judgment of a collector in whom fortune has combined the rare gifts of unfailing taste and artistic perception with a lifetime of study and first-hand experiences among the rug-weavers of the East.

"Questions of style, distinction and character have been the touchstones used throughout, and the coarseness of weave or primitive quality of technique displayed in an occasional example has never been allowed to over-balance the larger considerations.

"In design, the archaic and mosaic qualities of pattern have been of first importance, and among the carpets on exhibition will be found an unusual number of early pieces of forceful individuality.

"The collection is distinguished as a whole for the very wide range of design and of color scheme. The day has passed when so rich a grouping of examples of such variety and character could again be brought together."

SAITO ORIENTAL ART
Exhibition, January 19
Sale, January 23, 24

Oriental art, chiefly Chinese, collected by G. F. Saito of New York, Shanghai and Yokohama, will be sold at the Anderson Galleries on January 23rd and 24th. Carvings in jade and rock crystal, objects in pewter, Far Eastern paintings, carvings, textiles and embellishments are included in the sale. Among the most attractive items are a pair of Chinese mirror paintings of the Ch'ien Lung period, a Ming pewter bowl with decoration of a scene in the immortal land, and a statuette and a stone tablet, ascribed to the Wei period. An imperial boudoir floor covering of the Chi'en Lung period is an interesting item among the textiles.

LOUISVILLE

Among those who have materially added to the importance of the special Japanese collection at the J. B. Speed Memorial Museum are Mr. and Mrs. Cale Young Rice and Mrs. Fannie C. Macaulay, who have kindly loaned some of the objects collected during their visits to Japan. Others who have also contributed significantly are Mr. Ballard Thruston, Miss Carolyn Leech, Mrs. J. D. Trawick, Miss Alice Richardson, Miss Catherine Grey, Miss Jenny Robbins, the Misses Meldrum, Mrs. William R. Belknap, Mr. Henry Klauber, Mrs. William Wolf and Mr. T. Miyoshi, Japanese student at the Southern Baptists Theological Seminary. The Louisville Art Association also contributed an exhibition of Japanese prints by Toyokuni, Sadahide, Kunisada, Kunitsuna, Hiroshige, Hokusai and Koho.

An exhibition of the etchings, drypoints and drawings of the English artist Percy Smith was held recently at the museum. Mr. Smith's drypoint, entitled "The Scythers," was of especial interest.

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ROCHESTER

The Rochester Art Club recently held its annual exhibition and sale of small sketches. The work comprised small sketches of various sizes, in oil, watercolor and charcoal, as well as some etchings.

* * *

Thirty-eight original paintings, drawings and woodcuts, the work of the Viennese children, pupils of Professor Cizek, are being shown in the lower corridor of the Memorial Art Gallery through the courtesy of the Art Center of New York.

* * *

At the Memorial Art Gallery is rather unusual showing of ceramics by Mika Mikoun, who was born of a Polish family which had been carrying on the work of ceramics for many years.

Among the larger pieces of Miss Mikoun's work the one called "Dame au Chale Vert," done in the mood of Roman work of the best period, has the dignity, self-containment and realistic portraiture which the sculptors of Rome's Golden Age would have admired. The color is rich and subdued. A bas-relief, also life-size, has the same quiet atmosphere, but is a more modern type, although the pose and lines are very much like the "Dame au Chale Vert." Every head is marked by a strong individuality, while there are strong differences in manner, color and finish, whether high glaze, dull gold or slight roughness of plaster.

DENVER

Out of the exhibition of local artists' work, which closed January 2nd, three works have been purchased for the Denver Art Museum by the "Let's Keep It" Group.

They are two watercolors by John E. Thompson and a lithograph by Charles F. Ramus, formerly of Denver, now of Cleveland, Ohio.

We understand a group of admirers of Howard Giles' work has purchased one of his charcoal studies for the museum.

The initiative of "Let's Keep It" brought the total sales at this exhibit up to only $360. That means that altogether four works were sold.

CINCINNATI

The last of January there will be an exhibition of the work of Milan Petrovic at the Traxel Galleries. It will include his Italian watercolors, etchings and drawings. At the present time there are 10 of his etchings on display at this gallery.

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TORONTO

By A. S. WRENSHALL

At the Art Gallery of Toronto, Grange Park, a very fine loan exhibition was opened recently by Hon. W. H. Price, Attorney-General of Ontario, and Mrs. Price, which will remain on view until the end of January. The exhibition includes old masters, lent by Jules Bache, Esq., Sir Joseph Duveen, Bart, M. Knoedler & Company, of New York, the Detroit Institute of Arts, and by Mr. and Mrs. Frank P. Wood, of Toronto. Also included are contemporary American paintings and modern English wood blocks in colors and in black and white, and wood engravings selected by Mr. Herbert Furst, the art critic. These have been and will be shown in other Canadian cities. There are also on view, though not catalogued, a group of watercolors by Canadian artists, past and present, and Rembrandt etchings from the permanent collection.

Of special interest to those most keenly interested in art, were the works of the old masters, and the two beautiful paintings by Thomas Gainsborough, lent by Sir Joseph Duveen, were possibly of most vital interest to the majority of people. One of these is "The Harvest Wagon," which pictures Gainsborough's oldest and youngest daughters in the group of children in the cart, and the other graceful painting is "A Seaside Landscape," particularly attractive in color and in composition. Another notable painting loaned by Duveen is the one of "Emma, Lady Hamilton, as Mirth," by Romney, and "Marquesa de Fontana" by Francisco Jose de Goya y Lucientes. Other old masters represented in the loaned paintings are Sir Henry Raeburn, Rembrandt, Van Dyck, Van der Helst, Jacob Van Ruysdael, Holbein, the Younger, Rubens, Bordone, Jan de Bray, Murillo, Mainardi, Aelbert Cuyp, and Frans Hals.

In striking contrast with the old masters' work is the selection of paintings from the 41st annual exhibition of American artists' painting and sculpture, held at the Art Institute of Chicago, and now through its kindness being shown in Toronto at the Art Gallery. Included in the group are the various prize winning paintings of the year with the accompanying statement of award. Other noteworthy paintings are "Negro Reading" by H. G. Berman, "Grace King and Her Sisters" by Wayman Adams, "Cliff Women of Western Ireland" by Eugene Higgins, "When Drifts Melt Fast" by Robert Woodward, and "The Plains" by Ernest Lawson. Of the English woodcuts of special interest is one of York and one of King's Chapel, Cambridge, in color by E. A. Verpineux. "Swans in Flight" and "Redwings Calling" by Allen Seaby are also colored woodcuts and portray motion well. Works by about fifty artists are in the collection, each artist having from three to six examples of his work on view.

During the month of January two evening programs have been planned by the educational committee. There will also be gallery talks on each Friday afternoon.

MINNEAPOLIS

The Friends of the Institute have organized at the Institute of Arts an exhibition of furniture, chiefly mahogany pieces in Sheraton, Chippendale and Heppelwhite styles. All examples in this exhibition were borrowed from local owners. It replaces the show of Victorian costumes which attracted more than 10,000 visitors within two months. Loans include a Heppelwhite sideboard, Sheraton card tables, two walnut highboys, Chippendale chairs, clocks, desks and small tables.

The aim of the committee has been to exclude the crudely-made pieces of the early XVIIIth century, before fine furniture was available, as well as later pieces made in the pioneer districts, away from the Atlantic seaboard. Hence the exhibition represents chiefly New England and Pennsylvania.

The exhibitors include Mrs. Charles S. Pillsbury, Mrs. Frederick W. Luehring, Mrs. Phillip Little, Jr.; Mrs. O. C. Wyman, and Mrs. Louis H. Piper.

* * *

Color prints from Japan will be assembled in a new exhibition from the collections of George C. Tuttle and Richard P. Gale, featuring some recent purchases by both collectors, at the Institute of Arts. This show originally was planned to replace the exhibition of Pennell etchings, lent by Mrs. George P. Douglas, but the latter proved so popular that it is being held over for at least two weeks.

* * *

Five pictures by Ralph Albert Blakelock were brought from Boston by Mr. Robert Vose of Boston, and shown at the Beard Art Galleries until December 21st. A very small picture, done in pale blue and green was executed while Blakelock was insane. There is a large painting in autumnal tones, an Indian study, a study of a campfire in the Everglades and another small landscape.

Other pictures in this exhibition were "The Lone Cypress at Monterey" by Daingerfield, three landscapes by Walter Koeniger, "Ville d'Avray" by Corot, from the George Gould collection, a forest scene by J. Francis Murphy, "Summer Silence" by Alexander Wyant, "Happy Childhood" by William Owen and "Portrait of Miss Wignal" by Thomas Sully.

There was also an early Inness, "Sunshine After Storms," and a number of paintings of the Barbizon School including works by Diaz and Jules Dupre. Van Goyen, Frank Brangwyn, Jonas Lie and Monticelli were also represented. Mr. Vose showed a total of about thirty paintings and sixty portraits.

PHILADELPHIA

The opening exhibition of the Little Gallery of Contemporary Art, in the building of the New Students League and under its sponsorship, consisted of work by John Marin, Charles Demuth and Thomas Benton.

The work of Thomas Benton is shown at this gallery with particular appropriateness, for this artist presents the elements of our contemporary civilization in a stimulating manner, and is neither academic nor modern in the outworn sense of those terms. He interprets American life, its people, industrial centers, and machines in a sympathetic manner.

Marin, on the other hand, while he uses modern American forms, has not the interest in the material presentation of objects and forms which Benton has. His preoccupation with the pattern is such as to obscure the identity of the separate objects.

Demuth's sense of color and composition, his highly personal inspiration lend charm to his contributions.

At these galleries there is also space set aside for a presentation of modern decorative arts. Here, a number of objects brought from New York by Mlle. de Lanux, including lamps, furniture, and modernistic rugs are on view.

* * *

The Art Club's annual exhibition of American oils opened recently. Among the more interesting contributions were Francis Speight's "Behind House No. 2," Mary Butler's "Romsda'horn," Robert Spencer's "Mansions of Yesterday," landscape and figure compositions by Ethel V. Ashton, Alice Kent Stoddard's "Mary and Ann," and "Miss Levy" by Luigi Lucioni.

* * *

The Plastic Club's annual showing of watercolors, pastels, miniatures and crafts, took place in December. First prize was awarded Mary H. de Molle for "Little Boy in Summer" and second prize went to Ethel H. Warwick for "Neptune Approaches" while Mary Townsend Mason received honorable mention for her "Florence Afternoon."

* * *

The exhibition of pewter by Lester H. Vaughan at the Art Alliance was followed by the third annual exhibition of the School Art League, which was held from December 26th to January 2nd.

BOSTON

An exhibition of sculptures, drawings, paintings, and reliefs by Lawrence Tenney Stevens is on view at the School of the Museum of Fine Arts, Boston, the first of a series of exhibitions by former students of the school that are planned for the new school gallery.

Arranged in chronological order, Mr. Steven's work represents his progress from the closing days of his training at the Museum School under Bela Pratt and Charles Grafly, through three years abroad as a Fellow of the Academy at Rome, down to the present as he works at his studio at Mt. Kisco, New York.

DETROIT

Clo Hade comes to the Gordon Galleries after a successful exhibition in New York during December with her flower paintings which are causing much favorable comment here.

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CALENDAR OF EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Early American prints through January.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Fred and Edith K. Nagler, to January 26th. Special exhibition of paintings by George Inness, and a collection of English and early American portraits, to January 31st.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through January.

American Fine Arts Society, 215 West 57th St.—Thirty-second annual exhibition of the work of members of the Catharine Lorillard Wolfe Art Club, January 22nd to February 4th.

Anderson Galleries, 489 Park Ave.—Paintings by Gari Melchers, to January 26th.

Arden Gallery, 460 Park Ave.—Arrangement of over-mantel paintings and architects mantels, to February 7th.

The Art Center, 65 East 56th St.—Paintings by Francis L. V. Hoppin, to January 19th; paintings by Hortense Ferne, to January 27th; craft work shown by the New York Society of Craftsmen, pottery by Leon Volkmar and Durant Kilns and Mexican craftwork shown by the Paine Mexican Crafts Corporation, to January 31st.

Arts Council Gallery, The Barbizon, 140 East 63rd St.—Exhibition of paintings, etchings and drawings of New York, to January 31st.

Ann Audigier Galleries, 51 East 60th St.—Paintings by B. Afroyim, until January 31st.

Babcock Galleries, 5 East 57th St.—Watercolors by Dodge Macknight and pastels by Frank Currier, to January 31st.

Balzac Galleries, 40 East 57th St.—Drawings and watercolors by Rodin, to February 4th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn—Eleventh annual exhibition of the Brooklyn Society of Miniature Painters, January 21st to February 18th.

Brummer Gallery, 27 East 57th St.—Exhibition of the works of Raymond Duchamp-Villon, to February 9th.

Butler Galleries, 116 East 57th St.—English sporting prints, through January.

Daniel Gallery, 600 Madison Ave.—Paintings by Fiske Boyd, to January 26th.

De Hauke Galleries, 3 East 51st St.—Retrospective exhibition of paintings by Paul Burlin, to February 2nd.

Down Town Gallery, 113 West 13th Street—Oils and watercolors by Anne Goldthwaite, to January 21st. Group of drawings by eight leading American artists, January 21st to February 10th.

A. S. Drey, 680 Fifth Ave.—Exhibition of Flemish primitives from the Sigmaringen collection, through January.

Dudensing Galleries, 5 East 57th St.—Paintings by Alice Flint, to January 27th.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by Eugenjusz Zak and sculpture by Mika Mikoun, to January 19th. Retrospective exhibition of paintings by Eugene Boudin, January 24th to February 12th.

Ehrich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Sculpture by Phyllis Blundell, to January 19th. Paintings by Baron d'Erlanger, to January 26th.

Fine Arts Society, 215 West 57th St.—Thirty-eighth annual exhibition of the National Association of Women Painters and Sculptors, January 24th to February 13th.

G. R. D. Studio, 58 West 55th St.—Paintings by Crooks, Lawson, Rosenthal and Weinrich, to January 28th.

Gainsborough Galleries, 222 Central Park South—Portrait paintings by Nicholas Michailow, to January 31st.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings by twelve American artists, during January.

Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of Gothic art, to January 31st.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Paintings by Lillian Genth, A.N.A., sculpture by Gleb Derujinsky and paintings by Ettore Caser, to January 19th. American Society of Miniature Painters, January 22nd to February 2nd.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

Guarino Galleries, 600 Madison Ave.—Exhibition of paintings, drawings and tapestries, by Depero, to February 9th.

Helen Hackett Galleries, 9 East 57th Street—Paintings by Fred L. Wagner, to January 26th.

Harlow, McDonald & Co., 667 Fifth Avenue—Miscellaneous prints.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—American paintings. Exhibtion of paintings by Exene Meyersahm, January 21st to February 8th.

Intimate Gallery, 489 Park Ave.—Works of Arthur G. Dove, to February 7th. 100 new paintings and drawings by Marsden Hartley, to January 31st.

Edouard Jonas Art Galleries, 9 East 56th St.—Portraits by Tade Styka, to January 24th.

Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.

Keppel Galleries, 16 East 57th St.—Etchings by modern masters, to February 10th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kew Gallery, 634 Lexington Ave.—New etchings by contemporary European etchers, to February 15th.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Paintings, watercolors and etchings by Walter Tittle, to January 31st.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters, to January 31st.

Knoedler Galleries, 14 East 57th St.—Fifth Annual Exhibition of XVth and XVIth century engravings, etchings and woodcuts, to January 25th. Watercolors by Mrs. A. Stewart Walker, to January 19th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of watercolors by Rodin, to Jan. 26th. Sculpture by Arnold Geissbuhler, January 21st to February 2nd.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry and silver, to January 31st.

Macbeth Gallery, 15 East 57th St.—Joint exhibition of paintings and watercolors by Mr. and Mrs. H. Dudley Murphy and portraits by William James, to January 28th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Prints by Harunobu and Japanese ceremonial No robes lent by Louis V. Ledoux, and new accessions of prints and Peruvian textiles, through January.

Milch Galleries, 108 West 57th St.—Landscapes and decorative paintings by Jane Peterson, to January 26th.

Montross Gallery, 26 East 56th St.—Recent paintings by Bertram Hartman, to January 26th.

Morton Galleries, 49 West 57th St.—Drawings in ink, to January 28th.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Museum of French Art, 22 East 60th St.—Paintings of Provence by painters born in the south of France, beginning January 15th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—General exhibition, to January 26th.

J. B. Neumann, New Art Circle, 9 East 57th St.—Opening exhibition.

New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravers, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.

Newhouse Galleries, 11 East 57th St.—Paintings by George and Martin Baer, to February 1st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Max Weber, to February 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue—Group of portraits by twenty American artists.

Ralston Galleries, 730 Fifth Ave.—Paintings by old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings by Eugene Speicher, to January 19th. Paintings and watercolors by Edward Hopper, January 21st to February 2nd.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings and fine prints.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Ancient paintings, tapestry and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Bellegarde collection of vestments of the XVth and XVIth centuries, to January 31st.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Recent paintings by Simka Simkhovitch, to February 1st.

Valentine Gallery of Modern Art, 43 East 57th St.—New paintings by Georgio De Chirico, through January.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of old English clocks; oak paneled rooms; Jacobean, Queen Anne and Georgian furniture.

Weston Art Galleries, 644 Madison Avenue—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Etchings and drawings by Thomas Handforth and sculpture by Roy Sheldon, to January 19th. Drawings by Kaj Klitgaard and sculpture by Alexander Calder, January 21st to February 2nd.

Whitney Studio Galleries, 10 West 8th St.—Paintings by Henri Burkhard, Karl Free, Max Kuehne and Joseph Pollet, to January 19th. Paintings by Emil Ganso, Henry Gottlieb, Paul Rohland; monotypes by Blendon Campbell and sculpture by J. B. Flannagan, January 22nd to February 9th.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Angel Zarraga.

Yamanaka Galleries, 680 Fifth Avenue—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue—Paintings by J. Barry Greene, January 21st to February 9th

SAN FRANCISCO

The Beaux Arts members' exhibition of paintings presents a partial cross section of the work of San Francisco painters. This showing includes as good a representation of Gottardo Piazzoni's work as has been hung in San Francisco in some time. The five small landscapes are typical of this San Francisco painter's work when he turns his attention to easel pictures.

A number of the paintings in this exhibition have been seen before in the Beaux Arts Galerie, but they assume fresh interest in this new grouping. The three paintings by Maynard Dixon, "Golden Day" by Frank Van Sloun, the Randolph canvases and the painting by Stafford Duncan all have a familiar feeling. The harsh skies and glassy water of Smith O'Brien's "Hunters Point" marks it very startlingly as "new," but one turns with relief to William B. Gaw's "Still Life" and to Lucien Labaudt's French landscape. "Parque en Pueblo" by Hope Gladding is striking with its aggressive red pavilion. Others represented in this showing are Rinaldo Cuneo, Rowena Meeks Abdy, H. Nelson Poole and H. Oliver Albright.

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Caffieri Bust Acquired by the Metropolitan

(*Continued from page* 13)

Concerning Du Muy's life I can do no better than to quote from the account in the Biographie Universelle:

"Louis-Nicolas-Victor de Felix, Comte du Muy, Marshal of France, was born in 1711 at Marseilles and died on the tenth of October, 1775, at Paris. A member of a family originating in Piedmont, he was a son of the *sous-gouverneur* of the Dauphin, father of Louis XVI. Having been made a Knight of Malta at an early age, he enlisted in 1726 in a company of *gendarmes* and became in 1731 a master of camp of cavalry. After experiencing his first fighting in Germany under the marshals Berwick and Asfeld he served in Westphalia (1741), then in Bohemia, was present at the siege of Freiburg (1744), and fought at Fontenoy in the capacity of a marshal of the camp. In 1748 he was made a lieutenant-general and distinguished himself at Hastenbeck, Creveldt, and Minden. The defeat which he suffered the thirty-first of July, 1760, in the vicinity of Warburg, after a bloody battle, did not in the least lessen the esteem in which the king held his courage and his ability. In 1764 he invested him with his orders and after the fall of Choiseul even offered him the Ministry of War (1771). Du Muy refused this post because he would have had to adopt the views of certain persons with whom he did not agree. 'Sire,' he wrote to Louis XV, 'I have never had the honor to live in your Majesty's immediate circle and consequently I am not accustomed to conform to many usages which I regard as the duty of its members. At my age one cannot modify his manner of living. My inflexible character would soon transform into blame and hatred that favorable public opinion which your Majesty has had the kindness to perceive. I would lose your good graces, and that would be more than I could bear, I beg you therefore to choose a subject more capable than I.' The invitation of Louis XVI, however, was more effective. Since 1744 Du Muy had been attached to the person of the Dauphin (father of Louis XVI). The Dauphin always treated him as a friend and having found by chance the count's prayer book he wrote in it, 'My God, protect your faithful servant Du Muy so that if you oblige me to bear the heavy burden of the Crown, he may sustain me with his virtue, his advice, and his example.' Louis XVI, desirous of conforming to the last words of his father, hastened to call Du Muy to the Ministry of War. The latter accepted (June 5, 1774) and was raised March 24, 1775, to the dignity of Marshal of France. He did not long enjoy his honors and died in the same year following an operation for gallstones. Du Muy left mémoires in manuscript form full of excellent views on different subjects of public administration."

The portrait of Du Muy was completed (probably in plaster or terracotta) shortly after the marshal's death, for on December 14, 1775, Caffieri addressed the following letter to that all-powerful dispenser of royal favors, the Comte d'Angivillier:

"Sir,

"I grasp with eagerness the opportunity, which the Marquis de Créquy has procured for me, of offering you a portrait of the late Marshal du Muy. All the members of his family find it a close likeness. If the portrait has the good fortune to meet with your approval, I shall have succeeded, and your support, Sir, will increase its value.

"I am respectfully, etc.

Caffieri."



BUST OF MARECHAL DU MUY By CAFFIERI
Recently acquired by the Metropolitan Museum from P. W. French & Company

The marble version of the bust was, as the inscription indicates, finished sometime within the next year. It was seen at the Salon of 1777 by Gabriel de Saint-Aubin, who sketched it in the margin of his catalogue and noted also the inscription from Horace.

The life of Jean-Jacques Caffieri has been covered in so detailed and admirable a fashion by M. Guiffrey that only a brief résumé is here necessary. The son of Jacques Caffieri, well known as a sculptor and bronze-founder, he was a grandson of the famous Philippe Caffieri the Elder, who was called from his native Rome to Paris in 1660, there to fill an important place in the great artistic organization directed by Le Brun. Jean-Jacques studied first under his father and then under Jean-Baptiste Lemoyne. In 1749 he won the *Prix de Rome* and shortly left Paris for the Eternal City, where he remained until 1753. He returned to Paris in 1754 and in 1759 was accepted as an Academician in the Royal Academy of Painting and Sculpture. His *morceau de reception*, a *Fleuve*, is now in the Louvre. Caffieri was most successful in his portrait busts, although he at various times produced full-length figures as well as involved compositions. His most famous portraits are those in the series of literary and theatrical celebrities in the Théâtre Français. Caffieri was known to his contemporaries as vain, jealous, and an insatiable seeker for honors. But whatever may have been his qualities as a man, as a sculptor he is justly accorded a place beside Houdon as one of the great portraitists of the XVIIIth century.

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